17 JULY 1950 • $8.00 a Year

RECEIVED JU 19 1950 NBC GENERAL
UNITED BALTIMORE MD. 2 CENTS
12220 FRANKLIN SPRAGUE NATIONAL BROADCASTING 30 ROCKEFELLER PLAZA NEW YORK N Y

# SPONSOR

*For buyers of broadcast advertising*

Fall Facts
Issue: 1950

## Is Spot Booming?

see page 37

## What's The Fall Outlook By Industries?

see page 29

## Who Are The TV Reps?

see page 90

## What 24 Points Should Sponsors Remember?

see page 32

## Are Transcriptions Getting Better?

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## Is Use Of Marginal Time Increasing?

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## Where And When Can I Buy TV?

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## What Selling Proof Can Radio And TV Provide?

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## Will Unions luddy TV Waters?

see page 94

## Will Nighttime Net Rates Decrease?

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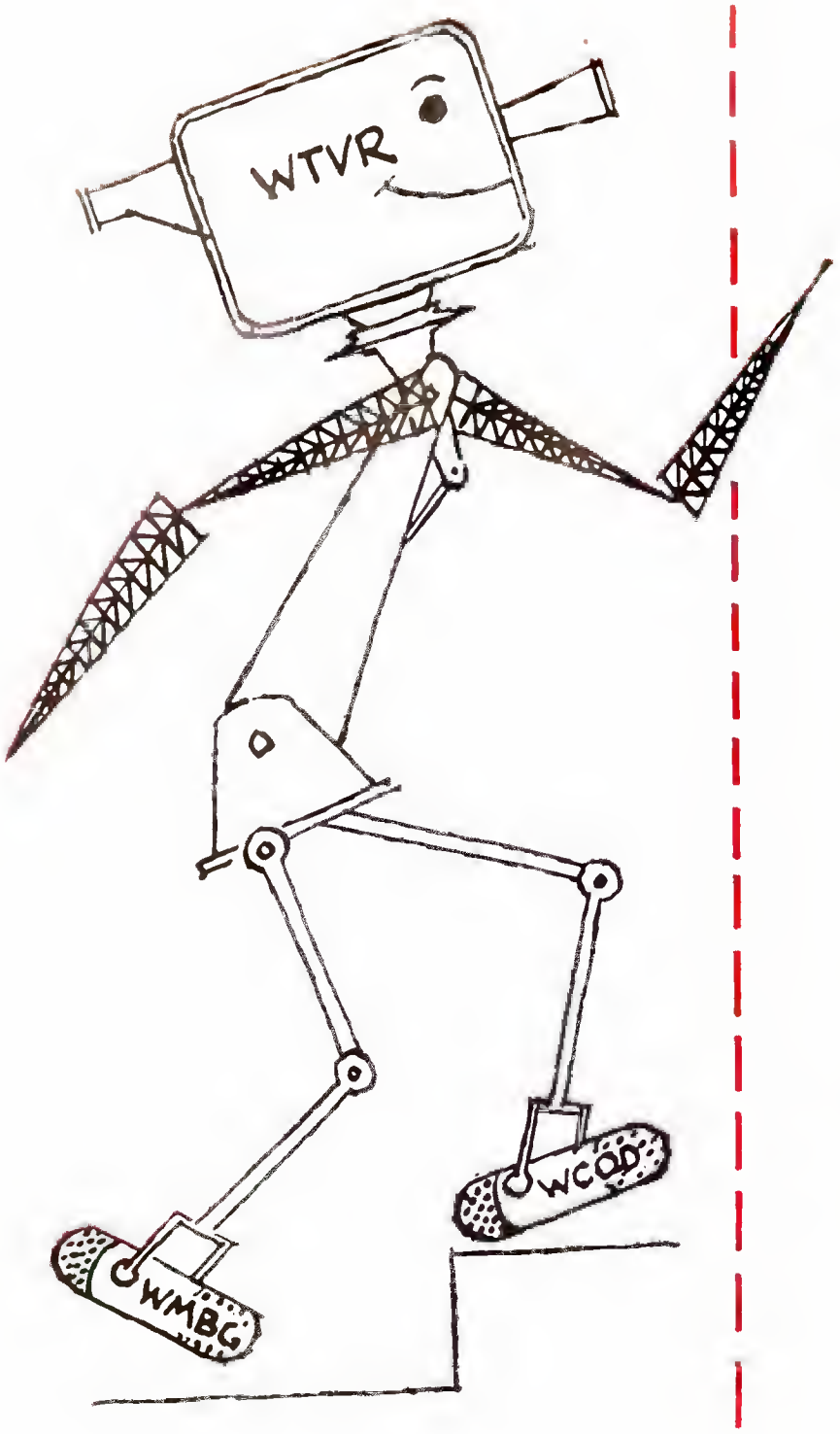
## Are Radio Networks Declining?

see page 79




# FIRST STEP TO SALES IN RICHMOND

Like the child that takes the first step
and discovers it can walk,
your first step in Richmond
to discover the sales power of radio
and television is to use
the Havens and Martin stations.

These pioneer NBC-programmed facilities
have established an enviable history
of listener loyalty in Virginia's first market.

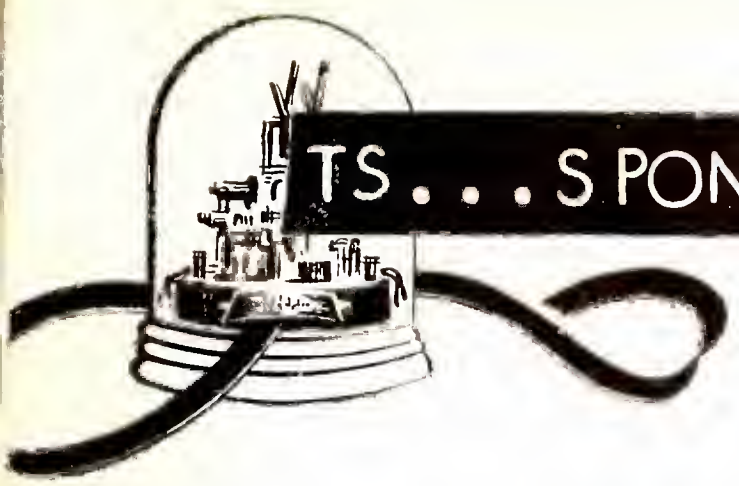
An advertising message on WMBG, WTVR, WCOD
will give you maximum exploitation
of your potential sales power
in this high-effective-buying income area.

Your nearest Blair man
is anxious to tell you more.

**Havens & Martin Stations are the *only***
**complete broadcasting institution in Richmond.**

**WMBG** AM
**WTVR** TV FIRST STATIONS OF VIRGINIA
**WCOD** FM

**Pioneer NBC outlets for Virginia's first market.**
**Represented nationally by**
**John Blair & Company.**



NBC GE R L

# TS...SPONSOR REPORTS...

# ..SPONSOR REPORT

17 July, 1950

**Fall, 1950 to mark sponsorship shift of some key programs**

You'll find most top radio network shows whose sponsors have made the shift to daytime or TV still on the nighttime air come October and November. But under new sponsorship. "Fibber McGee & Molly," dropped by S. C. Johnson, was snapped up by Pet Milk. "The Fat Man," which produced so well for Norwich Pharmacal, will go to work for Camel cigarettes next fall. With competitive bid for business being stepped up in many lines, proven packages, especially those reasonably priced, should find ready sponsors.

-SR-

**Fall spot campaigns to start earlier this year?**

Competition for time slots on desirable stations is intense this summer. Representatives and stations predict that, as a result, spot campaign planning is earlier this year. One West Coast observer notes that cold remedy advertisers, among shrewdest of spot users, are scrambling for availabilities weeks earlier than usual.

-SR-

**Campaigns to watch this fall**

There's plenty of money, but consumers are getting choosier about where it goes. That creates competitive situations in many fields worth watching this fall. Some worth keeping your eye on are (1) battle of cigarette brands, especially if federal bill to sharply reduce tax of cigarettes selling for 12c a pack or under goes through; (2) margarine vs. margarine, and margarine vs. butter; (3) battle of the automobiles. Production has stepped up to point where tougher competitive techniques are inevitable. Kaiser-Frazer will be in there slugging; (4) battle of the toothpastes. Will Colgate hold its dominant position? Will Pepsodent, the former leader, move up from third? (5) Consumption of bread is going down. What strategy will bakers use? (6) Production of milk is up, but so are prices. Dairies will be doing more advertising to meet this situation.

-SR-

**Pepsi-Cola and Biow relax long-standing aversion to transcriptions**

When Pepsi-Cola, through Biow, recently announced test of Golden Gate Quartet transcription series (sold by Transcription Sales, Inc.) over WDIA, Memphis, history was being made. Both Pepsi and agency had long-standing aversion to e.t.'s; this marks first exception. If successful, series will be extended to 31 markets and local bottlers will be urged to participate. WDIA is Negro audience station, indicates Pepsi "soft-spot" strategy in fight to top Coca-Cola.

-SR-

**"TV Results" and "Radio Results"**

There's no shortage of TV or radio result stories these days. A few years ago the advertiser wanting sales effectiveness data on broadcast advertising found it in very short supply; today a note to SPONSOR will bring facts and figures on most kinds of businesses.

SPONSOR, Volume 1, No. 15, 17 July 1950. Published biweekly by SPONSOR Publications Inc., at 3110 Elm Ave., Baltimore 11, Md. Executive, Editorial, Circulation Office 510 Madison Ave., New York 22. $8 a year in U. S. $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. postoffice under Act 8 March 1879.

**More tape being used by networks**

Unobtrusively, tape recordings are becoming more in vogue among network advertisers. This fall plenty of net programs will be tape recorded. Tape got its start on networks when inferior quality of e.t.'s almost lost ABC the Bing Crosby Philco series several seasons back. ABC hastily bought 24 tape recorders and saved account. Most individual stations have tape recorders now; by turn of year, Tape Network, Inc. (coalition of stations geared to give tape reproductions on fast schedule) may be open for business.

—SR—

**A word of caution about nighttime radio**

Agencies who have seen media scares come and go send out word of caution about deserting night radio because of TV effect. They reason: there will be 7,000,000 to 8,000,C00 sets this fall. But there are nearly 90,000,000 radio sets. Sure, potent TV is having effect on nighttime listening. But it isn't knocking out 90,000,000-set medium. If you're not in TV areas, you have nothing to worry about. If you are, nighttime radio may still be your answer, providing you find out how to program to capture the available radio audience.

—SR—

**MBS and NBC doing most mood programing among nets**

ABC, which used to feature a dominant programing mood each night, isn't worrying about block these days. CBS, which started mood programing, isn't either. MBS is big mood programer with mystery- adventure on Monday and Tuesday, drama and variety Wednesday, drama and adventure Thursday, musical variety Friday, audience participation Saturday. MBS has audience participations from 1:30 to 4:30 and kid skeins from 5:30-6:00 weekdays. NBC features music Monday nights, comedy Tuesday and Saturday. Soap operas are big theme on NBC, CBS, and ABC weekday afternoons. Mood situation won't be far different this fall from previous spring.

—SR—

**All eyes on Lever strategy**

Among upcoming air campaigns, none will attract more attention than those for Lever Brothers this fall. It's certain that new management will make strenuous bid to regain ground lost to Procter and Gamble and Colgate-Palmolive-Peet during past few years. Root of Lever trouble was very late start in synthetic detergent field. Aside from soaps and detergents, there's rebuilding to do on Pepsodent, Rayve Shampoo, and Hair Wave Sets. Jelke Good Luck Margarine will be active. It'll be an exciting fall and winter for the Big Three . . . and for advertising agencies, national representatives, networks, and stations serving them.

—SR—

**"Deals" waning, but . . .**

Although flurry of radio and TV "deals" by agencies and advertisers is diminishing, two recent ones involve Durkee Foods and Bulova dealers. Durkee deal, evidenced on Ohio stations particularly, gives station 5% of money taken in monthly by local Durkee distributor in return for announcements. Bulova is strictly local deal devised first by Texas store that advertised watch at $1 down via mail, with station keeping half, dealer half of first installment. Thereafter, dealer keeps all. Plan spreading fast. Fritz Snyder, Bulova radio chief, knows of p.i. technique; to date finds no way to stop it.

# ROGERS HORNSBY
## In Batting,*—

# WHEC
## In Rochester

**LONG TIME RECORD FOR LEADERSHIP!**

* In 1924 Hornsby batted a whacking .424 as a member of the St. Louis Cardinals. This modern day major league batting record of Rogers Hornsby's *has never been topped since!*

In 1943 Rochester's first Hooperating reported the decided WHEC listener preference. This station's Hooperatings have *never been topped since!*

**WHEC is Rochester's most-listened-to station and has been ever since Rochester has been Hooperated! Note WHEC's leadership morning, afternoon, evening:**

| | STATION WHEC | STATION B | STATION C | STATION D | STATION E | STATION F |
|---|---|---|---|---|---|---|
| MORNING 8:00-12:00 Noon Monday through Fri. | 43.9 | 17.2 | 9.6 | 6.6 | 17.8 | 3.1 |
| AFTERNOON 12:00-6:00 P.M. Monday through Fri. | 38.2 | 24.8 | 7.9 | 15.2 | 9.6 | 2.8 |
| EVENING 6:00-10:30 P.M. Sunday through Sat. | 40.6 | 27.7 | 8.0 | 9.6 | 12.9 | Station Broadcasts till Sunset Only |

WINTER-SPRING 1949-1950
HOOPERATING

**BUY WHERE THEY'RE LISTENING:—**

Member GANNETT RADIO GROUP

CBS

# WHEC of Rochester

N. Y.
5,000 WATTS

*Representatives:* EVERETT-McKINNEY, Inc. *New York, Chicago,* LEE F. O'CONNELL CO., *Los Angeles, San Francisco*

VOL. 4 NO. 15
17 JULY 1950

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SPONSOR

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## 510 Madison

### COHEN HANDLES FITCH

Confirming our telephone conversation of last week, the advertising manager of the F. W. Fitch Division of The Grove Laboratories, Inc., our client, was surprised to read in the 22 May issue of SPONSOR that Campbell-Mithun was listed as the agency for Fitch.

Harry B. Cohen Advertising Company, Inc.. has handled the advertising for Fitch since last July.

Both the client and the agency realize that such a slip-up can occur very easily. However, the client has asked us to request that you print a correction to indicate the correct agency representation.

MARY DUNLAVEY
*Timebuyer*
*Harry B. Cohen Advertising*
*New York*

---

### FREE & PETERS SALES CLINIC

Aside from the personal publicity you gave me in your "Applause" column in your 19 June issue regarding the Free & Peters sales clinic, I also wanted to thank you for giving this the amount of space you did. I am sure Free & Peters stole the show on this clinic idea and they will use it to make their operation harder hitting. You can't go far wrong in commending these kind of efforts.

LOUIS J. NELSON
*Wade Advertising*
*Chicago*

---

It was fine to see your editorial in your most recent issue regarding the sales clinic recently held by Free & Peters in Chicago. We are delighted to see that recognition is being given to the fact that radio and television station representatives have something important to contribute to industry discussions of basic issues affecting broadcasting stations, as well as to the fact that many representatives are in fact making that contribution to the industry.

Many people in the industry fail to realize that the national sales representative has a truly national viewpoint of the industry and that from the representatives' vantage point an in-

IOWA-NEBRASKA
SALES
are made by . . .

KMA Audience Impact

Impact in 140 rural counties of Iowa, Nebraska, Missouri and Kansas, — that's what KMA, Shenandoah, Iowa, offers.

KMA Programming Experience

25 years of broadcasting experience means KMA completely covers the rich rural Omaha-Des Moines market with programs farm and small-town dwellers like to hear.

KMA Merchandising Cooperation

KMA merchandises accounts: surveys its retail grocery and drug outlets; informs all wholesalers, dealers, and distributors of accounts on the air; publicizes programs and personalities who sell for advertisers; displays advertisers' products in its Mayfair Auditorium, where weekly hundreds of Midwest farmers are entertained.

That's why your schedule must be on KMA to cover the rural Omaha-Des Moines market!

KMA
SHENANDOAH, IOWA
Represented by
Avery-Knodel, Inc.

IN OMAHA, it's Television Station KMTV, Channel 3, operating 7 days per week with programs from two great networks.
CBS • ABC

Under Management of
MAY BROADCASTING CO.
Shenandoah, Iowa

# COME ON IN . . .

## THE MARKET'S FINE!

## *The San Diego Market, that is!*

Retail Sales $729,000,000*
Industrial Payrolls $66,000,000
Navy Payroll $97,000,000
Farm Products $57,000,000
World's largest tuna port
Increase in Retail Sales 434% since 1940

**IN FACT . . .**

San Diego—the nation's 26th market in population—has the highest Retail Sales Index of any U. S. city in the first 40.**

**YES, THE SAN DIEGO MARKET'S FINE . . . AND GETTING FINER!**

**And Remember**

KCBQ—CBS is the only San Diego network station to increase in over-all Share-of-Audience during 1949, with all other network affiliates taking a nosedive!

Local and national spot advertisers buy more programs on KCBQ—CBS than on any two other San Diego network stations combined!

**So when in San Diego . . . do as San Diegans do . . .**

**SELL WITH KCBQ**

*S. D. Chamber of Commerce
**S.R.D.S. Consumer Markets 1949-1950

# KCBQ

**5000 WATTS** **CBS**

Charles E. Salik, President

# KSJB

(CBS)

JAMESTOWN, N. DAK.
FARGO, N. DAK.

Frequency 600 K C

Power 5000 Watts

Licensed to Operate Full Time

Representative
George P. Hollingbery

## SUMMARY DATA — DAYTIME

| Percentage Levels: | BMB County Units | 1949 Radio Families | BMB Station Audience Families |
|---|---|---|---|
| 90% and over | 5 | 11,120 | 10,560 |
| 80% and over | 13 | 22,330 | 20,240 |
| 70% and over | 23 | 34,560 | 29,920 |
| 60% and over | 37 | 56,480 | 44,040 |
| 50% and over | 54 | 109,660 | 72,650 |
| 40% and over | 73 | 147,980 | 89,900 |
| 30% and over | 85 | 172,390 | 98,470 |
| 20% and over | 100 | 215,680 | 108,720 |
| 10% and over | 119 | 291,590 | 120,500 |

BMB percentages indicate percent of Radio Families that comprise the weekly audience—All counties in which 10% or more Radio Families listen to KSJB at least once a week.

# KCJB

MINOT, N. DAK.

(On Air August 1, 1950)

Frequency 910 K C

Power 1000 Watts

Licensed to Operate Full Time

Operated by the Jamestowr Broadcasting Company

**We offer general market information below, which is not intended to be interpreted as station KCJB coverage.**

Minot, North Dakota, is the third largest city in this state, and had the largest increase in population (1950 census) of any city in the state (32%)

## FIGURES BELOW INCLUDE AREA DESCRIBED AS MINOT RETAIL SALES ZONE:

| | |
|---|---|
| Population | 133,662 |
| Radio Homes | 33,415 |
| Retail Sales | 37,459,000 |
| Bank Resources | in excess of $40,000,000 |

**(K C J B — MINOT, NORTH DAKOTA — Is Owned by Jamestown Broadcasting Company (KSJB) and can be purchased at reduced combination rates with KSJB)**

## 510, Madison

dividual station in an individual market can survey the whole field and see how he is doing in comparison with other factors. The representative has access to much research material of varying kinds for widely different markets and stations; he is in a position to view a variety of management and operating techniques among stations of all types: he is in a good position to render judgments on such important factors as programing, based on his study of causes and effects in many places. And he can and should pass on this information to his stations, as Free & Peters did.

As a matter of fact, we are doing the same thing ourselves. As a result of many, many months of study of the over-all spot broadcasting picture, television, and other factors, we have arrived at a number of fundamental conclusions. We are applying those conclusions to the circumstances that exist in each of our markets, and then arriving at specific recommendations. When this point is reached, the station involved is asked to visit us especially for a meeting on the subject.

We have so far held three such meetings. Another is in progress in New York now, and two more are scheduled for Chicago this week. We feel that the results of the meetings thus far have been excellent—that we have a keener awareness of the station's problems and what it is trying to accomplish in its own local market, and that the stations go back with a fresh viewpoint and a broader perspective on the whole industry, along with specific recommendations from us on all programming and sales problems.

JOHN BLAIR
*President*
*John Blair & Co.*
*Chicago*

---

We read with a good deal of interest of the recent Sales Clinic held by Free & Peters . . . and with particular interest your editorial in the 19 June issue, which closes with the observation that this is the first sales clinic held by a representative since Petry did it in the early '40s.

We'd like to raise a meek little voice from up here to say that Kettell-Car-

# Radio's most loyal audience writes one WLS program 207,000 letters in three months!

## Listener-Confidence and Acceptance Pay Off in Mail—and in Definite Sales Results

**WLS** Stumpus, continuously bringing the largest daily response we have record of in Chicago radio, features the same kind of friendly voices, the same neighborly spirit and top quality talent that WLS listeners have come to expect whenever they tune the 890 spot on their dials.

WLS listeners know the products advertised on this powerful participation program will be dependable, for they have followed WLS advice for more than a quarter century.

Many young married couples, the heavy-spending age-group from whom so much of our mail comes, grew up listening to WLS in their family homes. Many were members of youth groups given special recognition by WLS . . . and it is only natural this lifelong listening habit carries over, for WLS has always programmed for the *family*.

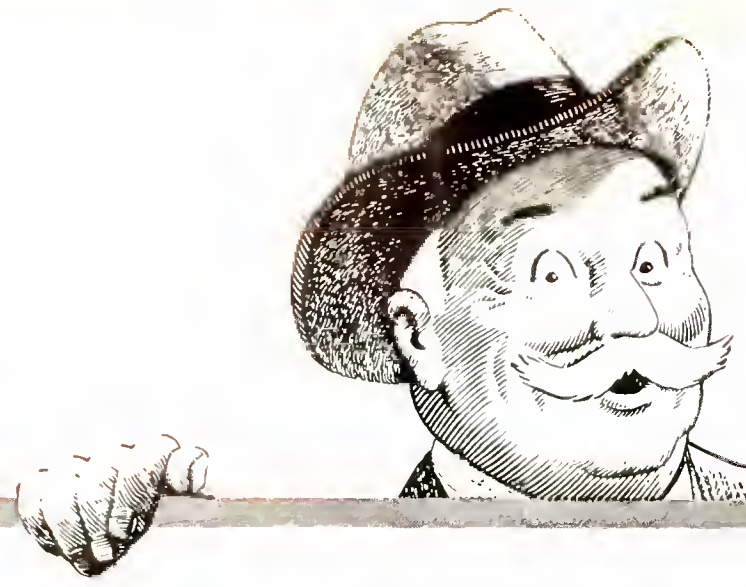
Stumpus is typical of the clean, wholesome fun we provide, just as School Time and Dinner Bell typify our service—and Stumpus response is typical of the way radio's most loyal audience . . . the substantial family folks in 217 counties . . . respond to words from WLS and buy WLS-advertised products. Listener loyalty predicates advertising results.

**STUMPUS** with Captain Stubby and the Buccaneers is broadcast daily from 10 to 10:30 a.m., with advertising participation available at regular one-minute rates. For rates, availabilities and latest Midwest Nielsen figures on listenership and cost-per-thousand, call, wire or write SALES MANAGER, WLS, CHICAGO 7.

WLS The PRAIRIE FARMER STATION CHICAGO 7

CLEAR CHANNEL Home of the NATIONAL Barn Dance

890 KILOCYCLES, 50,000 WATTS, ABC NETWORK—REPRESENTED BY JOHN BLAIR & COMPANY



*These leading radio stations vary in power, network affiliation and types of markets served. The one thing they all have in common is Good Management, which automatically means top listening values for the audience, and top advertising values for you.*

# FREE & PETERS, INC.

*Pioneer Radio and Television Station Representatives*

*Since 1932*

NEW YORK CHICAGO

ATLANTA DETROIT FT. WORTH HOLLYWOOD SAN FRANCISCO

## EAST, SOUTHEAST

| | | | |
|---|---|---|---|
| WBZ-WBZA | Boston-Springfield | NBC | 50,000 |
| WGR | Buffalo | CBS | 5,000 |
| WMCA | New York | IND. | 5,000 |
| KYW | Philadelphia | NBC | 50,000 |
| KDKA | Pittsburgh | NBC | 50,000 |
| WFBL | Syracuse | CBS | 5,000 |
| WCSC | Charleston, S. C. | CBS | 5,000 |
| WIS | Columbia, S. C. | NBC | 5,000 |
| WGH | Norfolk | ABC | 5,000 |
| WPTF | Raleigh | NBC | 50,000 |
| WDBJ | Roanoke | CBS | 5,000 |

## MIDWEST, SOUTHWEST

| | | | |
|---|---|---|---|
| WHO | Des Moines | NBC | 50,000 |
| WOC | Davenport | NBC | 5,000 |
| WDSM | Duluth-Superior | ABC | 5,000* |
| WDAY | Fargo | NBC | 5,000 |
| WOWO | Fort Wayne | ABC | 10,000 |
| WISH | Indianapolis | ABC | 5,000 |
| KMBC-KFRM | Kansas City | CBS | 5,000 |
| WAVE | Louisville | NBC | 5,000 |
| WTCN | Minneapolis-St. Paul | ABC | 5,000 |
| KFAB | Omaha | CBS | 50,000 |
| WMBD | Peoria | CBS | 5,000 |
| KSD | St. Louis | NBC | 5,000 |
| KFDM | Beaumont | ABC | 5,000 |
| KRIS | Corpus Christi | NBC | 1,000 |
| WBAP | Ft. Worth-Dallas | NBC-ABC | 50,000 |
| KXYZ | Houston | ABC | 5,000 |
| KTSA | San Antonio | CBS | 5,000 |

## MOUNTAIN AND WEST

| | | | |
|---|---|---|---|
| KOB | Albuquerque | NBC | 50,000 |
| KDSH | Boise | CBS | 5,000 |
| KVOD | Denver | ABC | 5,000 |
| KGMB-KHBC | Honolulu-Hilo | CBS | 5,000 |
| KEX | Portland, Ore. | ABC | 50,000 |
| KIRO | Seattle | CBS | 50,000 |

*CP

Here's the Sensational

# LOW-PRICED WESTERN

That Should Be On Your Station!

PROVED FOR 3 YEARS! . . .

RENEWED FOR 6 YEARS!

"THE CISCO KID"

AMERICA'S GREATEST SALESMAN!

Pays off with the very first broadcast!

## Most Sensational Success Story Ever Offered for Local Sponsorship!

**Interstate Bakeries (Annual Gross Sales: Over $58,000,000) say:** "The CISCO KID has certainly sold a lot of bread for us. We have never seen our sales force more enthusiastic. This applies to our grocers also. Enclosed find our renewal for 6 additional years."—Roy L. Nafziger, Pres.

**Sensational Promotion Campaign**—from buttons to guns—is breaking traffic records!

This **low-priced** ½-Hour Western Adventure Program is available: 1-2-3 times per week. Transcribed for local and regional sponsorship. Write, wire or phone for details.

FREDERIC W. ZIV COMPANY

Radio Productions

1520 MADISON ROAD • CINCINNATI 6, OHIO

NEW YORK HOLLYWOOD


## 510 Madison

ter is presently laying plans for its fourth Sales Clinic to be held in the fall of 1950.

We held our first Sales Clinic in March of 1949; and upon its success, adopted the idea of holding two such meetings annually. Although we represent only 19 stations in New England, and are strictly Regional Representatives, the efficacy of such meetings is attested by the attendance. Our first meeting was attended by 39 radio station executives from those 19 stations. The second meeting, held in November, 1949, had an attendance of 51; and the third meeting, held in May of this year, was attended by 70 station men.

So we know from experience that heavy dividends accrue from such Sales Clinics.

Incidentally, may I say I think your magazine is doing a splendid job; is concrete and down-to-earth with real meat on its bones. Keep up the good work.

ELMER KETTELL
*Kettell-Carter*
*Boston*

---

### BAB'S MITCHELL ON NEWS

SPONSOR, 19 June, is one of the best yet.

I am delighted to note that BAB's comments on news were helpful to you in decorating your story "Tips to a news sponsor."

I think some stations will take exception to your suggestion that five minutes of news is enough and I am inclined to agree with them. I can remember from my experience at WTOP that we often programed 35 minutes of news in a single 45-minute period and found that any attempt to cut this volume of news down was met by a loss in audience. Surely it makes better sense to assume that the quality and not the quantity of the news presentation determines the fatigue point of the listener.

Newspapermen deny radio's claims as America's preferred news medium on the grounds that radio talks in headlines only. Although I don't concede that point, it is certainly true that restricting the news to five minute capsules forces emphasis on headlines

(*Please turn to page* 24)

For the two big ones on the West Coast,

# *use the two sure-fire lures*

You're not just fishing around when you use KHJ, Los Angeles or KFRC, San Francisco to cover the two biggest markets in the West. 25 years of successful selling prove that these two key stations land the big ones every time. Complete coverage, more sales impressions per dollar, plus proven ability to deliver sales response—are all yours with these key stations of Don Lee—the Nation's Greatest Regional Network.

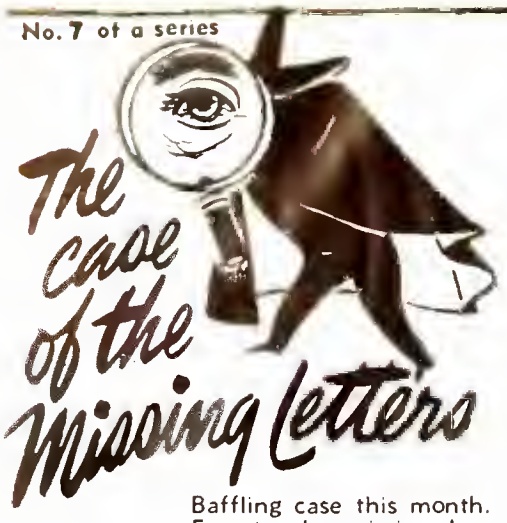
**KFRC · San Francisco**
5000 WATTS · 610 KC

**KHJ · Los Angeles**
5000 WATTS · 930 KC

*Mutual*
**DON LEE**
BROADCASTING SYSTEM

*Represented Nationally by* JOHN BLAIR & CO.

No. 7 of a series




Baffling case this month. Fact is, the missing letters aren't really missing at all—you can find them on practically every time-buyer's list. Just follow the clues for the answer:

**CLUE NO. 1**

This letter is common to all twelve radio stations in Greater Miami. Only difference is (and What a difference!) this one belongs to the 50,000 watt station, biggest in all Florida.

**CLUE NO. 2**

Stands for Great local programs, personality shows like Butler's Pantry, Party Line, Today's Top Five (consistently out-rating all competition)

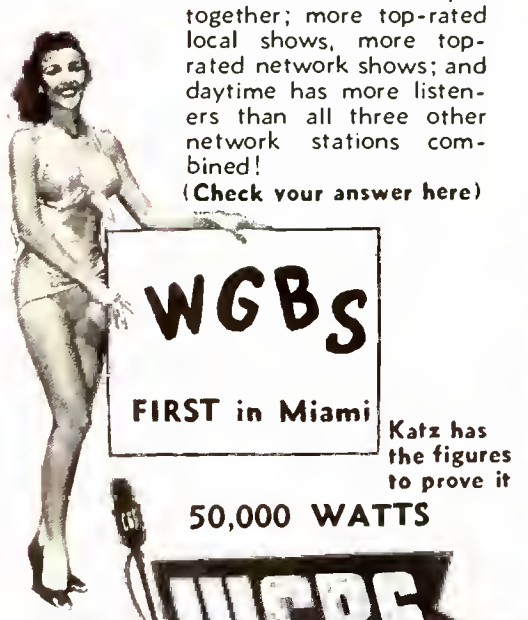
**CLUE NO. 3**

You'll find the third letter in Billings—for it belongs to the station that is attracting more local and national advertising dollars in 1950 than ever before

**CLUE NO. 4**

It means Surveys that prove this station has more daytime quarter hour "firsts" than all other stations in town put together; more top-rated local shows, more top-rated network shows; and daytime has more listeners than all three other network stations combined!

**(Check your answer here)**





# Queries

This new feature will present some of the most interesting questions asked of SPONSOR'S Research Dept. Readers are invited to call or write for information. Address: 510 Madison Avenue, New York 22, N. Y.

**Q. What percentage of children view television in comparison to adults viewing it?**

*New York advertising agency*

**A.** A recent study of 1,850 families resulted in a percentage ratio of 56% children viewers and 44% adult viewers. In this study the children viewing television numbered 1,050.

**Q. Can you give us the dates of SPONSOR success stories on spot announcements and station breaks, like Bulova?**

*Network*

**A.** The following list of SPONSOR issues should be helpful: 31 January 1949, page 32; 28 February 1949, page 23; 18 July 1949, page 41; 1 August 1949, page 48; 12 September 1949, page 36.

**Q. Have you done any service or comprehensive articles on the effect of TV; also, we are interested in anything you have done on the effect of TV on other advertising media?**

*New York librarian*

**A.** Two recent SPONSOR publications are available, and should be valuable for your purposes. They are *Radio Is Getting Bigger* and *199 TV Results*. (Both are free to SPONSOR subscribers, otherwise $1.00 per copy. Bulk rates given on request.)

**Q. Can you tell us how many television sets have been produced so far this year?**

*Clothing manufacturer*

**A.** Latest report from the Radio-Television Manufacturers Association states: "TV set shipments during the first four months of 1950 are estimated at 1,925,000 (i.e., shipments to dealers)." The April report shows set shipments by manufacturers to dealers in 36 states and the District of Columbia.

**Q. How does television affect the viewer's eyes?**

*Midwestern department store*

**A.** According to a recent report from the American Optometric Association by Dr. Carl F. Shepard, "Television does not harm the eyes, but quite often it brings out the fact that a visual problem exists in the individual which might overwise have not been discovered until later."

**Q. Can you tell me which of your issues carried stories on early morning programing for farmers?**

*New York advertising agency*

**A.** 3 January 1949, page 28; 31 January 1949, page 16; 18 July 1949, page 30; 1 August 1949, page 30; and 15 August 1949, page 36.

**Q. In your 5 June issue, you refer to surveys of drug products distribution in several Alaskan cities. How can I get these?**

*Western advertising agency*

**A.** The surveys were made by Alaska Researchers to cover Anchorage, Fairbanks, Juneau, and Ketchikan. Write to Pan American Broadcasting Company, 17 East 42nd Street, New York 17, N. Y.

# *Here's a* Promotion Plan Tailor-made *for* Your Station!

**YOU NEED THIS PLAN**

1. If yours is a NEW STATION!
2. If yours is an established station with a NEW STORY!
3. If yours is a station which needs a SALES and PROMOTIONAL SHOT IN THE ARM!

Here's a time-tested promotion plan that goes to work making friends for your station the moment you put it into effect. It gets your station call letters, frequency and slogan into locations with the highest traffic counts in your locality. It costs you nothing. Instead it pays off to you in dollars and cents. And it does not tie up your own sales or promotion department. Get the details right away on this successful promotion plan.

---

***Wire-Write-Phone***

## DIXIE SALES PROMOTIONS, INC.

**Sheraton Bon Air Building — Augusta, Georgia**

# Your sales go up up

**The TEX BENEKE Show . . .**
exclusive Beneke and Miller arrangements by one of America's top bands!

**FRAN WARREN sings . . .**
a dramatic voice and personalized style just for you and your listening audience. Allen Roth conducts.

**"Swing and Sway with SAMMY KAYE"**
. . . featuring
The Kaydets, the Kaye Glee Club, other name artists.

**OLD NEW ORLEANS . . .**
starring Jimmy Lytell and the "Delta Eight." Dixieland jazz and happy blues.

**Music by ROTH**
Allen Roth's archestra and 16-voice charus. Everything fram barrelhause to Beethaven . . . richly arranged.

**THE "CONCERT HALL OF THE AIR"**
. . . autstanding symphanic musicians and saloists under the celebrated baton af Arthur Fiedler.

**Here's JUNE CHRISTY** with the Johnny Guarnieri Quintet—a new approach in sophisticated rhythm.

**The RAY McKINLEY Show** . . . Ray McKinley, his vocals, his drums and the most versatile band in the land.

**Johnny Desmond on "THE MUSIC OF MANHATTAN"...** the melody and music that reflect the mood of fabulous New York City. Musical direction by Hugo Winterhalter.

**"CLAUDE THORNHILL presents Win A Holidoy"** . . . a famous band plus a local-national contest: listeners name untitled melodies, win trips to New York.

**"THE SINGING AMERICANS"** Dr. Frank Black's Male Chorus . . . top choral performers, a conductor of renown, plus varied instrumental support. Ray Porter, assistant conductor and arranger.

# with the new era in Thesaurus

**Complete shows with these big names and many more . . . for top sponsor-appeal, top sales power!**

You get more practical help than ever before from the *new* Thesaurus. More big stars are being added to the Thesaurus family . . . drawn from the vast fund of recording artists at RCA Victor and other talent sources. You get *comprehensive* programming, promotion, publicity . . . a steady flow of hit tunes *before* they're hits . . . weekly continuity . . . special shows . . . voice tracks, tie-ins, cross-plugs, time and weather jingles, sound effects, mood music . . . lots of production "extras." Network-experienced writers do your scripting. New THESAURUS can help you to *more* sponsored programming!

RCA recorded program services

Radio Corporation of America
RCA Victor Division
120 East 23rd Street, New York 10, N. Y.
MU 9-0500

Regional Offices:
445 No. Lake Shore Drive
Chicago 11, Ill.
Whitehall 4-3215

1016 No. Sycamore Ave.
Hollywood 38, Cal.
Hillside 5171

*Your spot advertising belongs on WHDH — the only Boston station to have increased its overall audience during the past year — further expanding the largest Boston audience tuned, during total rated time periods, to any Boston radio station for the past twelve months!*

50,000 WATTS
BOSTON

# WHDH

Represented Nationally by John Blair
Owned by the Boston Herald-Traveler

C. E. Hooper Reports • April 1948 through April 1950

# New and renew

These reports appear in alternate issues

## New National Spot Radio Business

| SPONSOR | PRODUCT | AGENCY | STATIONS-MARKETS | CAMPAIGN, start, duration |
|---|---|---|---|---|
| American Home Products | Anacin | Duane Jones (N. Y.) | 30 medium-sized cities | Annemts, chainbreak; 19 Jun-end of year |
| Best Foods | Nucoa | Benton & Bowles (N. Y.) | 150 mkts | Annemts, chainbreaks; 10 Jul; 2 wks or more |
| Blatz Brewing Co | Blatz beer | Kastor, Farrell, Chesley & Clifford (N. Y.) | Four Texas mkts | Annemts; summer campaign |
| Lever Bros | Good Luck margarine | BBD&O (N. Y.) | Major mkts | Annemts on women's partic shows; 11 Jul; 13 wks |
| Lever Bros | Lifebuoy soap | SSC&B (N. Y.) | 16 mkts | Annemts; 10 Jul; 8 wks |
| Thomas J. Lipton Inc | Tea | Young & Rubicam (N. Y.) | 100 mkts | Annemts; 3 Jul; 6 wks |
| National Assoc of Tobacco Distributors | Industry promotion | Wesley Assoc (N. Y.) | 27 sta; 27 mkts | Annemts; 27 Aug; 5 wks |
| Procter & Gamble | Shasta | Dancer-Fitzgerald-Sample (N. Y.) | Major Mich., O., Indiana mkts | Annemts; 3 Jul; 8 wks |
| S & W Fine Foods | Coffee | Foote, Cone & Belding (S. F.) | 12 Columbia Pac stns | Second Cup of Coffee Time; 7 Aug; 52 wks |
| Seeck & Kade Inc | Musterole, Pertussin | Erwin, Wasey (N. Y.) | 51 mkts 68 mkts | Annemts; Oct; 26-30 wks Sep; 26-30 wks |

## New and Renewed Television (Network and Spot)

| SPONSOR | AGENCY | NET OR STATION | PROGRAM, time, start, duration |
|---|---|---|---|
| American Tobacco Co | BBD&O | WNBT, N. Y. | 20-sec film; 21 Jun; 40 wks (n) |
| American Tobacco Co | BBD&O | WNBT, N. Y. | 20-sec film; 17 Jun; 41 wks (n) |
| American Tobacco Co | BBD&O | WBZ-TV, Boston | 20-sec film; 24 Jun; 40 wks (n) |
| Arnold Bakers Inc | Benton & Bowles | WNBT, N. Y. | One-min partic; 22 May; 52 wks (n) |
| P. Ballantine & Sons | J. Walter Thompson | KNBH, Hlywd. | One-min film; 28 Jun; 27 wks (n) |
| The Best Foods Inc | Benton & Bowles | WNBT, N. Y. | One-min partic; 29 May; 13 wks (n) |
| Borden Co | Young & Rubicam | WNBT, N. Y. | 20-sec film; 3 Jun; 52 wks (r) |
| Bulova Watch Co | Biow | WBZ-TV, Boston | 20-sec, 10-sec film; 5 Jun; 52 wks (r) |
| Harry T. Campbell Inc | H. Lee Hoffman | WRGB, Schen. | One-min film; 17 Jun; 13 wks (n) |
| John E. Cain Co | Chambers & Wiswell | WRGB, Schen. | One-min film; 19 Jun; 52 wks (n) |
| Allen B. Dumont | Campbell-Ewald | WBZ-TV, Boston | 20-sec film; 16 Jun; 13 wks (n) |
| General Foods Corp | Young & Rubicam | WNBT, N. Y. | Hopalong Cassidy; Sun 5:30-6:30 pm; 11 Jun; 17 wks (n) |
| Goodyear Tire & Rubber Co | Compton | WBZ-TV, Boston | 20-sec film; 21 Jun; 52 wks (n) |
| Gordon Baking Co | N. W. Ayer | WNBT, N. Y. | Hopalong Cassidy; Sun 5:30-6:30 pm; 4 Jun; 17 wks (n) |
| Great Atlantic & Pacific Tea Co | Paris & Peart | WNBK, Cleve. | 20-sec film; 19 Jun; 52 wks (n) |
| Gruen Watch Co | Stockton, West, Burkhart | WNBT, N. Y. | 20-sec film; 25 Jun; 52 wks (n) |
| Gruen Watch Co | Stockton, West, Burkhart | KNBH, Hlywd. | 20-sec film; 27 Jun; 52 wks (n) |
| Lamont Corliss & Co | Cecil & Presbrey | WNBT, N. Y. | 20-sec film; 5 Jul; 13 wks (r) |
| Morgan Jones Co | Victor van der Linde | WNBT, N. Y. | One-min film; 13 Jun; 26 wks (n) |
| C. H. Musselman Co | Clements | WNBT, N. Y. | 20-sec film; 18 Jun; 52 wks (n) |
| North American Sweets Co | H. B. LeQuatte | WPTZ, Phila. | One-min film; 19 Jun; 39 wks (r) |
| Pepsi Cola Co | Biow | WNBT, N. Y. | 20-sec film; 9 Jun; 52 wks (r) |
| Polaroid Corp | BBD&O | KNBH, Hlywd. | 20-sec film; 15 Jun; 52 wks (r) |
| Potter Drug & Chemical Co | Atherton & Currier | WNBT, N. Y. | 20-sec film; 15 Jun; 26 wks (n) |
| Potter Drug & Chemical Co | Atherton & Currier | KNBH, Hlywd. | 20-sec film; 16 Jun; 26 wks (n) |
| Procter & Gamble Co | Benton & Bowles | WNBT, N. Y. | 20-sec film; 22 Jun; 15 wks (n) |
| Procter & Gamble Co | Compton | WNBT, N. Y. | 20-sec film; 16 Jul; 52 wks (n) |
| Procter & Gamble Co | Pedlar & Ryan | WNBT, N. Y. | 20-sec film; 3 Jul; 52 wks (n) |
| Ronson Art Metal Works Inc | Grey | WNBT, N. Y. | 20-sec film; 4 Jul; 26 wks (r) |
| The F & M Schaefer Brewing Co | BBD&O | WBZ-TV, Boston | One-min film; 19 Jun; 52 wks (n) |
| Standard Brands Inc | Compton | WNBT, N. Y. | 20-sec film; 3, 7 Jul; 52 wks (n) |
| Standard Brands Inc | Compton | KNBH, Hlywd. | 20-sec film; 28 Jun; 52 wks (n) |
| TWA | BBD&O | WNBT, N. Y. | 20-sec film; 20 Jun; 52 wks (n) |

● ***In next issue: New and Renewed on Networks, Sponsor Personnel Changes, National Broadcast Sales Executive Changes, New Agency Appointments***

# Station Representation Changes

| STATION | AFFILIATION | NEW NATIONAL REPRESENTATIVE |
|---|---|---|
| KALI, Pasadena | Independent | Schepp-Reiner Co, N. Y. |
| WCAM, Camden, N. J. | Independent | Schepp-Reiner Co, N. Y. |
| WEXL, Royal Oak, Mich. | Independent | Hil F. Best, Detroit |
| WPIK, Alexandria, Va. | Independent | Schepp-Reiner Co, N. Y. |
| WPOR, Portland, Me. | ABC | Everett-McKinney Inc, N. Y. |
| WWSW, Pittsburgh | Independent | John Blair & Co, Chicago |
| WXGI, Richmond | Independent | Independent Metropolitan Sales, N. Y. |

# Advertising Agency Personnel Changes

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|---|---|---|
| Al Anderson | Amfra Corp, N. Y., pub rel exec | McLaren, Parkin, Kahn, N. Y., head of radio, tv dept |
| Stephen P. Bell | McCann-Erickson, N. Y., acct exec | Ruthrauff & Ryan, N. Y., acct exec |
| Joan Law Bishop | Foote, Cone & Belding, Chi. | Advertest Research, New Brunswick, mgr of tv sls dept |
| David Boffey | Geyer, Newell & Ganger, N. Y., copywriter | Same, copy group dir |
| Jack Buker | Long, S. F. | Botsford, Constantine & Gardner, S.F., acct exec |
| Donald A. Burns | Oakite Products Inc, N. Y. | Bass & Co, N. Y., acct exec |
| Jack Cahill | W. F. Coleman Co, S. F., pres | New tv stn representative outfit, Jno. J. Cahill & Assoc, S.F. |
| Jeanne Carroll | Compton, N. Y. | SSC&B, N. Y., radio time buyer |
| Taylor S. Castell | Kenyon & Eckhardt, N. Y., head of marketing, merchandising and research | Cecil & Presbrey, N. Y., acct exec |
| Katharine de Reeder | Pub rel consultant | John Falkner Arndt, Phila., dir pub rel |
| Kenneth S. Duffes | Comstock, Duffes & Co, Buffalo | Moser & Cotins, Utica, acct exec |
| Ward V. Evans Jr | Bauer & Black, Chi. | C. J. LaRoche & Co, N. Y., merchandising dept |
| Franklin H. Graf | A. C. Nielsen Co, S. F., vp | Same, vp and mgr of new western branch in S.F. |
| John Halpern | Erwin, Wasey & Co, N. Y., asst radio, tv dir | Pedlar & Ryan, N. Y., asst radio, tv dir |
| Ray Henze | Wesson Oil, sls | Ra-Tel Representatives, N. Y., sls |
| Roger R. Hunt | ——— | West Coast Radio Sales, S.F., mgr of S.F. office |
| Dick Hunter | George P. Hollingbery Co, Chi | Same, Atlanta office |
| Ruth Jones | Benton & Bowles, N. Y., time buying dept | Same, supervisor of all media on P&G's Tide |
| Julian Koenig | Hirshon-Garfield, N. Y., assoc copy chief | Same, copy chief |
| Chester Kulesza | BBD&O, N. Y., head of tv prod | Dancer-Fitzgerald-Sample, N. Y., head of tv commil prod |
| Robert C. Lochrie | N. A. Winter, Des Moines, acct exec | Langhammer & Assoc, Omaha, supervy of copy |
| Stuart Ludlum | ——— | Duane Jones, N. Y., tv dir |
| Mal McCrady | N. W. Ayer, N. Y. | Brisacher, Wheeler & Staff, L.A., acct exec |
| Ralph E. McKinnie | WCKY, Cincinnati, natl sls mgr | Paul H. Raymer Co, acct exec |
| William B. Maillefort | ——— | Edward Petry & Co, N. Y., acct exec |
| Joel L. Martin | Marion Harper Assoc, N. Y., vp | Emil Mogul, N. Y., dir of research |
| Prescott Metcalf | Independent radio, tv prod | West-Marquis Inc, L.A., radio, tv staff member |
| Les Mosely | Biow Co, S.F., co-mgr | Foote, Cone & Belding, S.F., acct supervy |
| John Neal | WINS, N. Y., prog dir, prod mgr | Products Services Group Inc, N. Y., acct exec |
| William B. Ogden | WFYC, Alma, Mich., vp, gen mgr | LeVally Inc., Chi., mgr of radio, tv dept |
| Esther Ojala | Doherty, Clifford & Shenfield, N. Y. | SSC&B, N. Y., time buyer |
| Richard J. Quigley Jr | St. Louis County Observer, St. L., sls | John Blair, St. L., acct exec |
| W. Donald Roberts | CBS, N. Y., Western sls mgr | SSC&B, N. Y., vp |
| Richard G. Rosenthal | Watertown, S. D., Public Opinion, natl adv mgr | Barney Levin, Fargo, N. D., acct exec |
| Cynthia Logan Saaksvitne | J. Walter Thompson, N. Y., copy staff | John C. Dowd, Boston |
| Bert M. Sarazan | Hecht Co, Wash, publ dir | Robert J. Enders, Wash., vp |
| Jerry Schuepbach | Jim Baker & Assoc, Milwaukee, vp | Garfield & Guild, S.F., acct supervy |
| Walter I. Seif | Better Business Bureau, Balto., vp | Theodore A. Newhoff, Balto., assoc |
| Gary Sheffield | head of agency same name | McLaran, Parkin & Kahn, N. Y., acct exec |
| Erwin Spitzer | Hirshon-Garfield, N. Y., copy chief | Same, vp in charge of creative prod |
| Eddie Stanley | Telemount Pictures, L.A., prod head | Nick Knight, L.A., exec vp |
| Brendan Sullivan | G.E., N. Y., adv and sls promn supervy | Peter Hilton, N. Y., acct exec |
| Fred W. Swanson | Goodkind, Joice & Morgan, Chi., vp, acct exec | Bussell M. Seeds Co, Chi., vp, acct exec |
| William T. Todd | Geyer, Newell & Ganger, N. Y., copy dir | Monroe F. Dreher Inc, N. Y., copy dir |
| Eugene Waddell | J. D. Tarcher & Co, N. Y., consultant | O'Brien & Dorrance, N. Y., vp |
| Charles W. Yeager | Abner J. Gelula & Assoc, Phila. | Gray & Rogers, Phila., assoc media dir |
| Jules Marshall Zissen | Head of own public rel co, Miami, N. Y. | Melvin, Newell & Rertor, Hlywd, exec vp |

# Your Spot Radio Dollar Is A Better Bargain Than Ever

## *WHO Costs 52% Less Than in 1944, and Influences 66% More Buying Power!*

Even though the costs of most commodities and services have risen by leaps and bounds since 1944, comparisons prove that spot radio in Iowa actually costs less today than five years ago.

In terms of *home radio sets,* WHO cost 52% less than in 1944. This of course is due to the fact that Iowa home sets have increased by 1,236,000 (136%) since 1944* (and modern research proves that *sets* make today's audience).

Even more startling than the lowered time-cost-per-thousand-home sets, however, is the fact that Iowa income in the same period of time increased $1,510,100,000, or 66%. (Iowa's income in 1944 was $2,287,000,000; in 1949 it was $3,797,100,000.) *If in 1944 the expenditure of $1 for radio time impressed $1,000 of income, $1 today would impress an income of $3,460. This means that expenditures on radio today in Iowa are more effective as regards total income by the astounding amount of 346%!*

Since 1944, Iowa radio homes have even increased 29%, for a total of 769,200. Comparing WHO's 1944 and 1949 rate cards, this represents a drop of 10.6% in time costs, per thousand radio homes. Thus, in addition to covering far more radio homes and receiving sets per dollar, spot-radio advertisers on WHO influence vastly greater purchasing power now than in 1944. And, remember this analysis is for *home* sets alone — it omits the hundreds of thousands of sets in Iowa cars, barns, stores, schools, restaurants, offices, etc., as well as additional millions of sets in WHO's vast secondary areas in "Iowa *Plus.*"

No wonder WHO is today a "Better Buy Than Ever." For additional facts about WHO's great audience potential, write to WHO or ask Free & Peters.

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*SOURCE: The 1949 Iowa Radio Audience Survey. This famous Survey of radio listening habits has been made annually for the past twelve years by Dr. F. L. Whan of Wichita University and his staff. It is based on personal interviews with thousands of Iowa families, scientifically selected from cities, towns, villages and farms all over the State.

As a service to the sales, advertising, marketing and research professions, WHO will gladly send a copy of the 1949 Survey to anyone interested in the subjects covered.

**IOWA MARKET COMPARISONS**

| | *1944* | *1949* | *1949 Increase* |
|---|---|---|---|
| Retail Sales | $1,240,815,000 | $2,423,608,400 | 95% |
| Income | $2,287,000,000 | $3,797,100,000 | 66% |
| Farm Income | $1,627,000,000 | $2,265,000,000 | 33% |
| Bank Check Transactions | $2,058,885,000 | $3,159,176,000 | 53% |

**WHO**

**+ *for* Iowa PLUS +**

**Des Moines . . . 50,000 Watts**

**Col. B. J. Palmer, President**

**P. A. Loyet, Resident Manager**

**FREE & PETERS, INC.**
**National Representatives**

NOW

WGTM

WILSON, NORTH CAROLINA

brings

CBS

to one of the nation's highest cash farm income areas!

Write { ALLEN WANNAMAKER, WGTM, WILSON, N. C. or WEED & COMPANY, NATIONAL REP.

5000 WATTS FULL TIME
590 KC.

**Mr. Sponsor**

## George J. Abrams

Advertising manager
Block Drug Inc., Jersey City, N. J.

"Test, test, test: then ride, ride, ride."

This is the basic advertising theory of George Abrams, advertising manager for the Block Drug Company. "Put the spot in and test it: if it proves good, then ride hard." says Abrams. One of his first self-appointed tasks at Block was to develop a systematic file system for the analysis of spot effectiveness. Through this systematic test and check, the company found last fall that 90% of the spots used increased sales in their respective markets over the previous year.

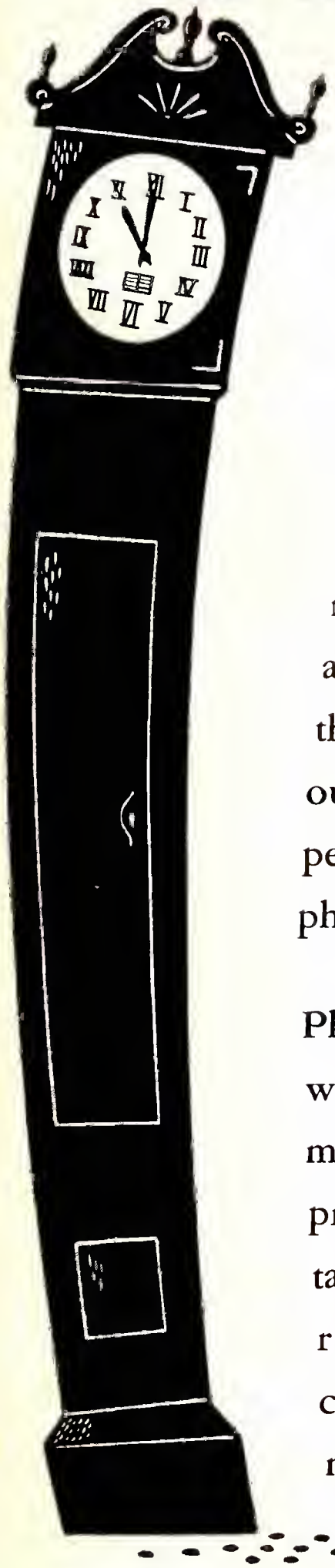
Abrams is not testing with peanuts. At 32, he is pushing around advertising dollars in the seven digit field. Block Drug has allotted him $4,000,000 this year. Of this, $2,000,000 will be devoted to Amm-i-dent; the remainder to 24 other products. Over 50% of the total budget is used for radio. The company usually uses five spots (at times a saturation of 50) per week in 170 markets.

Abrams began his career at 16 as a reporter for the *Orange Daily Courier*. From reporting he graduated to advertising. He made the rounds from the National Biscuit Company as an all-around advertising assistant, to the Whitehall Pharmacal Company as product ad manager, to the Eversharp Company as director of market research.

Block Drug hired Abrams as advertising manager in 1947 (he was then 29). He soon found out that the advertising had to do the selling for the company; there was no sales force. It wasn't as if sales weren't on the upgrade when Abrams entered. They were averaging 8% to 10% increase annually. However, with Abram's guidance, sales practically doubled for 1949 and thus far for 1950 as compared to 1948. His explanation is "radio." Relatively little radio had been used prior to his arrival. In 1951 air media will get over 70% of ad budget.

Continuously testing, Abrams and Block Drug recently signed for a new TV network show, The *Amm-i-dent Mystery Playhouse* (CBS, Tuesdays, 10:00 p.m.), and the daytime radio show, *Quick As A Flash* (ABC, Tuesdays and Thursdays, 11:30 a.m.).

Happily married, Abrams has at least one personal problem for which his basic theory hasn't worked. "That's my golf game," says George, a little downcast, "I get the idea, I test it, and then I ride hard—I'm still in the 110's."



**MR. SPONSOR:**

# How to Sell Vegetable Slicers—*Thousands of 'em!*—

# At 11 PM . . .

On a recent Saturday night at 11 o'clock, ten minutes of straight advertising on WJBK-TV sold over 4000 vegetable slicers. At a dollar apiece this meant over $4000 of business at a time cost of only $180. With no gimmicks or come-on, and in a time bracket usually considered poor, the orders poured in so fast that 6 telephone exchanges were completely knocked out. Think of it! Selling $4000 worth of potato peelers at 11 on a Saturday night and putting 60,000 phones out of order—all this at a cost of only $180.

Phenomenal sales results, yes, but not at all exceptional when the medium is WJBK-TV. In the abundant Detroit market, the superior programming, top-notch talent, and high listener-response of WJBK-TV combine to give your message the sales punch that pays off.

A FORT INDUSTRY STATION

# WJBK –AM –FM –TV DETROIT

NATIONAL SALES HEADQUARTERS: 488 MADISON AVENUE, NEW YORK 22, ELDORADO 5-2455

Represented Nationally by THE KATZ AGENCY, INC.

# A BIG BONUS FOR SPONSORS!

## ALL THIS PROMOTION

**CAR CARDS...**
*with sponsor credit* appear throughout the year and cover the entire city.

**24-SHEET BILLBOARDS...**
blanket the complete Philadelphia Market Area, promoting WIBG programs.

**WINDOW DISPLAY...**
of sponsor's products faces directly on Walnut Street—downtown—the only such display on this busy thorofare.

**DIRECT MAIL...**
goes out regularly to selected dealer lists. Hard-hitting broadsides promote sponsor's campaign and urge store cooperation.

## WIBG
## 10,000 WATTS

**PHILADELPHIA'S MOST POWERFUL INDEPENDENT**

●

**Represented by ADAM J. YOUNG, Inc.**


## *New developments on SPONSOR stories*

**p.s.**

See: "Not sponsored—but big business"
Issue: 22 May 1950, p. 34
Subject: Bobby Benson

Six-shooters are blazing all over the place.

The latest newcomer to the shows of the Wild West is Wild Bill Hickok who's galloping into the field backed by the Delira Corporation which is prepared to invest $5,000,000 to guarantee his success.

Six manufacturers of cowboy clothes for kiddies have gotten together to set up the Delira Corporation. Their idea: eliminate loose control of trademark rights that has become so prevalent among the other cowboy merchandising shows.

The Delira Corporation will have complete merchandising control over the Western gear represented. The six companies now in the plan are: Robert Bruce Knitwear Co.; Irvin B. Foster Sportswear Co.; DeLuxe Wash Suit Co.; Varsity Manufacturing Co.; Schmidt Manufacturing Co.; and Saenz Manufacturing Co. These companies will carefully choose 14 others; the 20 members alone will share in the indorsements. The retailers will be just as carefully chosen; only members of the American Merchandising Corporation and stores with a favorable reputation will carry the line.

By fall, Wild Bill Hickok should be stampeding the air waves, radio and TV. And it probably won't be too long after that that he'll be in the movies and comic books. Present plans call for a series of 52 TV half-hour shows, 39 weeks of 15-minute-daily transcribed radio shows, and four films a year. Guy Madison and Andy Devine will star in the productions. Cost of the radio and TV shows will fall to the sponsors who will be permitted to advertise whatever they wish on the programs. Cost of movies will be borne by producing company to whom profits from same will go.

The Western-type show for juveniles has been hot. As SPONSOR brought out in "Not sponsored—but big business," the Bobby Benson name sold, from March to May of this year, over $300,000 worth of merchandise in Macy's alone. It is reported that sales of Hopalong Cassidy-endorsed products this year will reach approximately $20,000,000. Wild Bill Hickok will be shooting for a slice of this multi-million-dollar market.

**p.s.**

See: "Mail orders by the millions"
Issue: 22 May 1950, p. 28
Subject: Mail orders

RCW continues to keep the mailmen moving.

Recent reports of success in mail orders by TV can be added to those given in "Mail orders by the millions." After testing Instant Photo for two weeks on KFI-TV, Los Angeles; KLAC-TV, Los Angeles; KRON, San Francisco; and KPIX, San Francisco, RCW Enterprises is now spending $20,000 weekly on WOR-TV, New York; WGN-TV, Chicago; WBKB-TV, Chicago; WPIX, New York; WATV, Newark; KTSI-TV, Los Angeles; KLAC-TV, Hollywood; and KPIX, San Francisco, in promoting it.

The company has found that it pays to pay the premium rate on TV and use the better evening hours. As in radio, they do not buy spots but stick to five-minute participations, using from one to three per station each evening. One WGN-TV broadcast brought 2,500 dollar sales. Another on WPIX, 1,000. Sales are still on the increase as coverage is expanded. At present, 8,500 to 10,000 orders per day are being received.

Generally, RCW has found live commercials pull better than film.

# MEET NEW YORK'S BEST SALESMAN!

**WMGM . . . THE STATION WITH THE LARGEST GROSS BILLING OF ANY INDEPENDENT STATION IN THE U. S. A.**

✔ More than 90 per cent of WMGM's current sponsors are RENEWALS! *Potent Proof of WMGM's ability to SELL—and keep on selling.*

✔ Renewing sponsors renew with INCREASED APPROPRIATIONS! *Convincing proof that WMGM SELLS—and keeps on selling!*

✔ *And no wonder—what a program lineup:*

★ Shows like MGM Radio Attractions — 8 different star-studded MGM recorded shows — to do a down-to-earth selling job for you!

★ New York's most complete sports schedule! With the greatest staff of sportscasters in America (many are WMGM "exclusives"). Including Ted Husing . . . Red Barber . . . Connie Desmond . . . Marty Glickman . . . Bert Lee . . . Sam Taub . . . Clem McCarthy . . . Bud Palmer . . . Ward Wilson.

★ And the town's brightest presentation of news, music, and special events! From the 6:00 a.m. Newsreel Theatre straight through to Jack Eigen's great celebrity-packed "night owl" show from the Copa that signs off at 4 a.m.

***For FALL . . . It's a FACT***

***You should FIGURE on using***

*New York's Best Salesman*

**WMGM**

"The Call Letters of the Stars"

50,000 watts. 1050 kilocycles. Clear channel. . 100.3 mc.

711 Fifth Avenue, New York 22, N.Y. . . . MUrray Hill 8-1000 · Radio Representatives, Inc.—737 N. Michigan Avenue, Chicago 11, Ill. SUperior 7-8121

# In Buffalo you can go places fast with WGR

## ---AND ITS HIGHER-THAN-EVER RATINGS

Leo J. ("Fitz") Fitzpatrick
I. R. ("Ike") Lounsberry

WGR 550 *Broadcasting Corporation*

RAND BUILDING, BUFFALO 3, N. Y.
National Representatives: Free & Peters, Inc.


# 510 Madison

(*Continued from page* 10)

and sacrifices detail. A side by side comparison of the scripts of a five-minute and 15-minute news broadcast will dramatically emphasize this point.

Finally, you must recognize the danger in overemphasis on a five-minute program segment. Many stations—notably the network affiliates—find it difficult to program in this staccato fashion. Most of them do a splendid job to the complete satisfaction of their clients with the 15-minute news segment. Why sow the seeds of discontent in the face of this situation?

My congratulations again on an excellent issue.

MAURICE B. MITCHELL
*Director*
*BAB*
*New York*

---

## ALASKAN RADIO

I want to congratulate you sincerely for the fine Alaska story in the 5 June issue of SPONSOR. It's a honey and tells the story most effectively. Thanks to you and all the staff of SPONSOR for giving Alaska radio a wonderful break.

GILBERT A. WELLINGTON
*National Advertising Manager*
*Midnight Sun Broadcasting Co.*
*Seattle*

---

## IS BEETHOVEN COMMERCIAL?

Your "Is Beethoven commercial" story in the 5 June issue certainly is a wonderful story from our viewpoint. The only thing that inhibits its usefulness for us is the headline about "markets of 2½ million." As you know, Washington is considered to be a market of only 1½ million and a few of our accounts are puzzled by this.

However, the body of the piece is so good that we would still like to keep a supply of these issues in our file and if you can forward a bundle of 100 copies we will send our check for $25 by return mail.

Once again let me congratulate you on the outstanding editorial job you are doing at SPONSOR. Apparently my opinion is shared by advertising men in Washington because I can assure you that SPONSOR is being read by them. Several of our agency friends

called the article to our attention.

M. ROBERT ROGERS
*Vice president*
*WQQW*
*Washington*

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## 199 TV RESULTS

We have your fourth edition of 199 TV Results and would like very much to review the three preceding issues.

M. ANTHONY MATTES
*Standard Oil Co. of California*
*San Francisco*

---

## SPONSOR PULLS 'EM IN

We have just read "What pulls 'em in?" in the 19 June issue of SPONSOR and found it most interesting.

We would like to have 30 reprints of this article if available. If there is a charge for this service, please send the reprints and bill us.

A. N. ARCHER
*Sales Manager*
*WCOM*
*Parkersburg, W. Va.*

---

I want to congratulate you on presenting "What pulls 'em in" in your 19 June issue. You will undoubtedly have many requests for reprints for this and I would like to get my order in early for 200. Will you please bill us for these.

C. H. TOPMILLER
*Station Manager*
*WCKY*
*Cincinnati*

---

In the 19 June issue of SPONSOR you have an excellent article entitled "What pulls 'em in?"

We would like to circulate this article to all major retailers in Salt Lake.

GEORGE C. HATCH
*President*
*The Intermountain Network*
*Salt Lake City*

---

Will you please send us 200 copies of your article "What pulls 'em in?" in the 19 June issue of SPONSOR. and bill us for the cost.

*General Manager*
L. H. THESMAR
*WDAR*
*Savannah*

• In reply to numerous reader requests, SPONSOR has made reprints of "What pulls 'em in?" Single copies available without charge to subscribers. Bulk rates on request.


# SPOT BUYERS:

**no matter what**

**yardstick you use**

# WHAM is your best buy for Western New York

Reasons-why are legion. Here are just four, answering the most important questions that any time buyer will ask about a market and its coverage.

## PENETRATION

WHAM's 50,000 watts on a clear channel provide BMB *primary* coverage of 15 counties — dominant superiority over any other Rochester station — plus bonus secondary coverage which draws mail from 23 states. And if you want only the smaller Rochester Trading Area, WHAM still offers dominant BMB superiority over any other Rochester station!

## LISTENER LOYALTY

WHAM has been covering this area for 28 years, longer than anybody else! We know our audience; they know us. A whole generation has grown up listening to WHAM! To many a home, radio and WHAM are one and the same!

## PROGRAMS

The powerful NBC line-up, plus exclusive WHAM franchises to such participation shows as "Cinderella Weekend", "Tello-Test", the "Answer Man" etc.—ideal for spot campaigns. In its own local programming, WHAM has won more awards than all other Rochester stations combined!

And it's the only clear channel upstate station with early morning and noontime programs beamed directly at the prosperous farmers, fruit growers, and dairymen in this rich farming area.

## PRESTIGE

WHAM's Rochester Radio City is a showplace drawing more than 120,000 studio visitors yearly. When people in this area speak of leadership in radio, they speak of WHAM—first to bring AM, FM, and TV to Rochester!

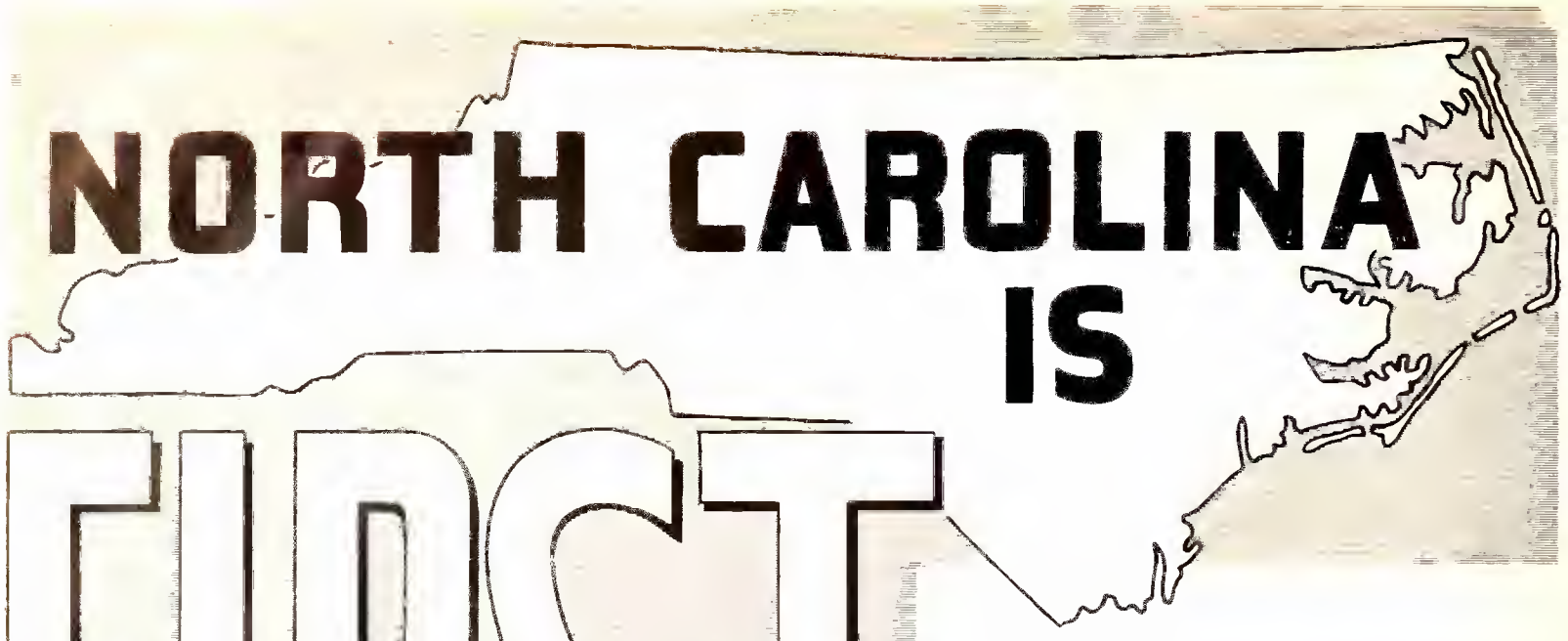
WHAM

**ROCHESTER, N. Y.**

Basic NBC • 50,000-Watts • Clear Channel • 1180 KC
Owned and Operated by Stromberg-Carlson Co.

REPRESENTED BY
GEORGE P. HOLLINGBERY COMPANY

# NORTH CAROLINA IS FIRST



North Carolina Rates More Firsts In Sales Management Survey Than Any Other Southern State.

More North Carolinians Listen To WPTF Than To Any Other Station.

## and NORTH CAROLINA'S NUMBER 1 SALESMAN IS WPTF

also WPTF-FM

50,000 WATTS 680 KC NBC AFFILIATE RALEIGH, N. C.

FREE & PETERS, INC. NATIONAL REPRESENTATIVES

SPONSOR

# fall facts digest

| SUBJECT | DESCRIPTION | PAGE |
|---|---|---|
| **Forecast** | The nation's economics augurs highest volume of sales in history. With buyers increasingly choosy, and mounting manufacturing costs putting emphasis on hard selling, the fall situation is made to order for advertising. | 29 |
| **Checklist** | SPONSOR's Checklist, revised in this issue for the fourth time, is life-insurance for every broadcast advertiser. We suggest you frame this page. | 32 |
| **Spot radio booming** | More and more advertisers, national as well as regional, are climbing aboard the spot bandwagon. Availabilities are going fast. | 37 |
| **Station representatives** | Reps are becoming increasingly valuable to advertisers and stations alike. But they may be in for years of "profitless prosperity" until their video investments pay off. | 38 |
| **Participation programs** | Their use and effectiveness is on an upward spiral. The ready-made audience is their strong point, and national advertisers are flocking to them. | 40 |
| **Transcriptions** | National advertisers are placing more money into local transcriptions to pinpoint their radio advertising—with reduced budgets for network advertising. | 55 |

Continued on next page

| | | | |
|---|---|---|---|
| | Music libraries | Sponsors owe low cost of highly effective name-talent local-selling music library combinations. And music libraries are growing more and more sponsor-minded in their services. | 56 |
| | Mail order and ? | Card-rate mail order, with blessings of industry and stations, is thriving in line with direct-selling accent. ? is said to be declining. | 59 |
| | Regional networks | The move towards spot has infused new lifeblood into regional networks. They afford the advertiser flexibility, offer intensive coverage at attractive cost. | 70 |
| network | What's happening to networks? | Reports of their impending decline are greatly exaggerated. Competition is sharpening, but the business outlook is good. TV pressure will trim the excess poundage from web operations. There's no immediate likelihood of lowered nighttime rates as overall radio audiences improve. But daytime rates may climb as advertisers bid against one another for availabilities. Radio "talk" shows (news, commentary, forums) and music will probably be affected least by TV. | 79 |
| TV | TV network rates | There's protection, under certain conditions, against rail rate increases by buying in July and August. | 87 |
| | TV spot | There are important differences in selecting radio and TV spot. Understanding the differences will enable the sponsor to exploit TV more wisely. | 88 |
| | TV [illegible] representatives | TV representatives, who they are and brief summary of services they perform. | 90 |
| | TV coverage | Station coverage areas are generally well defined, but there's no good estimate possible on true number or location of sets within specifically defined areas. This situation will be gradually remedied. | 92 |
| overall | Marginal time | National advertisers are beginning to realize importance of marginal time periods, are using them more these days. | 107 |
| | Research | In-home and out-of-home radio surveys give the advertiser a better idea of what he is getting for his broadcast media money. | 112 |
| | Premiums | The trend is still up for both radio and TV, with new advertisers entering the field. | 114 |
| | Contest trends | A contest is a good gimmick for boosting a sponsor's fall program, just returned from the summer hiatus. How to run one is not guesswork either. | 116 |

1. automobiles
2. auto accessories
3. gas and oil
4. fuel
5. food
6. coffee and tea
7. bakery goods
8. dairy products
9. candy
10. soft drinks
11. beer
12. tobacco
13. soap
14. toiletries and cosmetics
15. drugs
16. department stores
17. home furnishings
18. home appliances
19. home building
20. clothing
21. jewelry
22. insurance
23. travel
24. books
25. farm appliances

# Fall Forecast for Sponsors

[illegible]

**1. What's happening in automobile production is the tipoff to conditions generally.** [illegible]

[illegible]

**2. With millions of jalopies off the streets, peak demand is gone.** [illegible]

[illegible]

**3. With gas and oil production up, demand up, prices up—** [illegible]

**4. Coal is in for a progressively rougher time.** Demand is way down, despite the limitless cheap supply. The vast expansion of natural gas due to additional pipe lines to the Eastern seaboard and Great Lakes regions (with contemplated expansion to the Northwest) is causing both coal and oil interests many uneasy hours. Improved public relations will help coal to some degree; most people are fed up with John L. Lewis' shenanigans. That's a job for advertising to help lick. There is talk of an industry campaign to sell coal to the public; this is the year for it. Some regional advertisers like D. L. & W. will continue their efforts. Right now the battle that will help decide supremacy of the fuels is sale of gas appliances vs. oil appliances.

**5. Packaged foods companies are showing zooming sales curves;** but declining percentage of profits. The trick is to successfully launch wider-profit lines: and such companies as General Foods, American Home Products. General Mills are becoming experts at the game. Under these conditions, advertising increases on two fronts, (1) for the new product. (2) to keep ahead with the old ones. There is a vast supply of foodstuffs throughout the nation with the exception of fresh fruits hit by spring frosts. In general, the average family's consumption of meat, fresh vegetables, and eggs has been constantly rising. But bread consumption, which in 1900 was 225 lbs. annually per average individual, is now down to 135 lbs.

A prime factor in food advertising today is the full emergence of the giant market. With selection more fully in the hands of the housewife, advertising takes on a greater responsibility. Safeway will build 1,000 stores by 1955. Food chains like Kroger's, A & P, Safeway, First National are revealing more interest in radio and TV than ever before.

The mixes will be a strong advertising factor this fall, as will frozen foods, which are practically a field in themselves. They're expanding at expense of the rest of the market. In the frozen foods field, sale of fruit concentrates like Minute Maid and Hi-V are being snowballed by outstanding air personalities.

Right now some firms that are showing decided fall interest include General Mills; Ralston-Purina; Borden; Ward Baking; Standard Brands; Kellogg; Florida Citrus Commission; General Foods; McCormick Products; Duff's Baking Mixes; Best Foods; Hunt Foods; Kroger; S & W Fine Foods.

With lifting of the 10c federal tax on uncolored margarine, and some states eliminating state taxes, margarine is in for an advertising spree. Jelke, Nucoa, Miami Margarine, and many others will participate, some regional, some national. Radio will be a favorite medium.

**6. The coffee market is in a hot seat,** with severe shortage and accompanying high prices taking their toll in consumer resistance. But there are hopeful signs for brand coffees: (1) some substantial advertising by Brazilian interests. (2) predictions of decreased prices and increased coffee production by the National Coffee Association. (3) large supplies bought in the fall of 1949 by many families are now generally exhausted, so sales should improve. Coffee firms must advertise in protection against competing beverages and the fall season appears to be the time when most well-known brands will be using radio and TV. Nescafe, G. Washington, Chase & Sanborn, Maxwell House, Folgers, Hill Bros. are some who will be in evidence.

**7. Under the impetus of advertising, bread and cake companies are experiencing increased volume,** but an accompanying narrowing margin of profit. Larger profit lines are constantly in the making. While the slogan of the bakers is "Buy it baked." such firms as General Mills are advertising brand products in effect under the general heading of "Buy it half baked." The good work of such firms as W. E. Long Co., Chicago (specialists in bakery advertising) has helped during a trying period of bread consumption decline. Purity Bakeries, Ward Baking Co., Continental Baking regard radio as basic. Arnold Bakers have recently bought Robert Q. Lewis on CBS-TV. Regional bakers throughout the U. S. should make prolific use of radio and TV this fall.

**8. Dairy companies face a continuing squeeze between relatively high milk costs and consumer price resistance.** Oddly enough, milk production continues to rise as scientific methods give a better yield per animal. Firms like Beatrice Foods, National Dairy, and Borden are attempting to move on to advantageous by-products, pharmaceuticals, scientific feed, and margarine. Some dairies, like Foremost Dairies in Jacksonville, Fla., are going heavily into frozen foods. Foremost sales were up 20% during the first five months of 1950, with frozen foods accounting for virtually all of it. Beatrice Foods will test frozen and concentrated milk this fall.

In the by-product race, Kraft has come up with a sliced and packaged "sandwich size" cheese that will be nationwide by the end of 1950. One of its sterling qualities is the fact that slices don't stick together. Called by Kraft executive v.p. G. W. Round "the most important development in cheese manufacturing and merchandising in recent years." this product will get extensive advertising encouragement.

Two of the big rivalries of big business are in the dairy products field. Mammoth Borden eyes its 40% larger competitor, National Dairy, zealously; both guard their secrets carefully. Borden is currently embarked on an ambitious spot radio schedule. This fall, Pet Milk is out to outdo Carnation in the evaporated milk field with the purchase of *Fibber McGee & Molly*, recently released by S. C. Johnson Co. Carnation has upped its extensive radio activities with a daytime show in addition to its nighttime offering, and will also use cartoon films on a substantial list of TV outlets. Both Pet and Carnation were hard hit last year and early this year by the drastic drop in evaporated milk prices.

What may be worth watching are the countermoves of the butter brands against the margarine campaigns. They won't let their market get away unchallenged. The government isn't helping butter's chances with its steep butter price controls. At the moment the government has in storage some 150 million pounds, while the price of butter pushes margarine into a favored position.

**9. The moppets love TV, and so do the candy manufacturers.** This summer, the TV networks boast M & M, Mars, W. H. Johnson, Peter Paul, and J. Lowe among their confectionery sponsors. Spot TV has some of these and others. There's a big question: will the candy companies con-

tinue to use radio as prolifically as heretofore? The answer rests in large measure with radio programing and what happens in a TV home after the first year of fandom. Surveys point out that the youngsters drift to specific radio programs to supplement their TV viewing.

Wrigley's and American Chicle pace the gums on radio and TV.

**10. There's no love lost in the nickel drink field,** and there are repeated moves by Canada Dry, Grapette, Dad's Root Beer, Nesbitt's Orange and others to boost their prices. But Coca-Cola holds to a nickel. Pepsi-Cola is making strenuous efforts to push into a serious contender role with Coca-Cola, but has a long long way to go. Intriguing advertising plans are brewing in the Pepsi-Cola shop, and the summer purchase of the Golden Gate Quartet on transcription to hit Negro audiences reveals its interest in hitting penetrable markets. Pepsi will also buy TV this fall, using the sales appeal of Faye Emerson three times a week on CBS-TV. Coca-Cola will continue its heavy use of radio (it spends $3,000,000 in the medium). Canada Dry, the first soft drink to break into network TV, has a new campaign working.

There's lots of unrest here. Advertising dollars, co-op, national, and regional, should flow freely.

**11. Looks like the bigger boys, Schlitz, Pabst, and a few others, are getting bigger** while many of the smaller local and regional brewers are falling victim to sharply rising costs and limited capacity. Some of the big city breweries, like Schaeffer, Piel's, Atlas, have achieved vast sales proportions with radio as the sparkplug. Schlitz will have one of the costliest programs on the air this fall with its over $25,000 *Pulitzer Theater* TV program. It won't drop its successful radio vehicle *Halls of Ivy* to do it.

Singing commercials, many of standout calibre, have become a hallmark for beers.

Wines, too, are using radio extensively, with Virginia Dare, Mission Bell, and Italian Swiss Colony showing decided fall interest.

**12. Cigarette consumption is slowly rising.** Economists say that amount of smoking has a relationship to national income, which this fall will be whopping. At the moment, government activity has the industry waiting with bated breath on two counts: (1) will the proposed bill pass reducing federal tax on the "economy brands" (those selling for 12c a pack or under, including federal tax) from 7c to 4.9c a pack. If it does, well informed sources say that the 1% of sales maintained by the economy cigarettes will jump to as high as 25%. (2) What themes can the various brands employ in their advertising without treading on FTC toes? Several have been ordered to eliminate claims of less irritation and less nicotine. Whatever comes, there will be unprecedented radio and TV activity this fall. Spot sources say that Camels, Chesterfields, Kools, Old Gold, Philip Morris, Spuds, and Pall Mall are inquiring about late summer and fall availabilities. The fight between the Big Three will continue as always. Camels has just bought the *Fat Man* on ABC.

With sales steadily declining, the cigar industry is troubled. During the war many smokers, finding cigarettes hard to get, switched to cigars. But the return switch has been going on for some time. Too, prices are mounting (there isn't a good 5c cigar anywhere). A joint national campaign by cigar interests will be aired soon. Individual firms like White Owl and Roi-Tan are showing some activity.

Prince Albert and Mail Pouch smoking tobaccos will be on as strong as ever.

**13. What will the Big Three do?** Watching Procter & Gamble, Colgate-Palmolive-Peet, and Lever Brothers jockey for position with their diversified products is an education to any advertising observer. One Wall Street consultant believes that fall soap advertising budgets are likely to be smaller than usual (he contends that there is a semi-permanent shift in consumer spending from soft goods to hard goods), but other evidences contradict this view. Make no mistake about it: the Big Three are at war. Lever Brothers doesn't relish its backsliding of the past few years and is out to regain lost ground at the expense of its two arch-rivals.

Lever's troubles stem primarily from one oversight. It didn't smell the revolution in the soap business. Recently E. H. Little, president of Colgate-Palmolive-Peet, said: "We are changing from a soap business to a synthetic detergent business." But C-P-P was experimenting with detergents back in the late '30s; P&G a few years earlier. Lever didn't start until 1947, shortly after Charles Luckman took over.

When the big push arrived P&G and C-P-P were ready. Lever was not. Luckman may have been the innocent victim of unpreparedness.

For a glimpse of what happened, here are some examples: P&G triumphed with Tide, a heavy-duty synthetic detergent on which it spent $6,000,000 in advertising the first year. Colgate's Fab, which has recently been improved, and may yet come in for heavy advertising, is a poor second. But Lever's Surf is a very distant third.

Among the light detergents, Colgate's Vel and P&G's Dreft are neck and neck. But Lever's Breeze is just an also-ran.

How much preoccupation with the detergent problem threw Lever off base is not clear. Rayve (Lever) hair shampoo is behind Halo and Lustre-Creme (Colgate) and Drene, Shasta, and Prell (P&G). Rayve home permanent wave kit flopped badly; couldn't dent Toni's market which totals about 80% of sales. Pepsodent (Lever) was the No. 1 dentifrice in 1944: today it's third with Colgate's on top and Ipana (Bristol-Myers) second. On the credit side, Lux and Lifebuoy are doing well.

So you can look for action, dominantly via the air, this fall. Neither radio nor TV is being overlooked by any of the Big Three. Colgate, biggest of all spot radio users, is going all out on net TV with its $100,000 weekly Cantor, Allen, et al extravaganza over NBC-TV and kinescope extensions. And it won't drop any of its three radio net nighttime shows, or its daytime offerings. From day to day these firms grapple for position: as this is written the announcement is made that *Beulah* will go ABC-TV begining mid-October, supplementing its radio counterpart, with Ethel Waters starring. When Lever dropped Bob Hope, it picked up Arthur Godfrey. The numerous soap operas are continuing. One thing is certain: the list will be long, the appropriations big this fall.

Fels Naptha comes into Eastern

(*Please turn to page* 118)

# Sponsor check list

## *how to use broadcast advertising†*

1. ☐ Determine what you expect broadcast advertising to do for your organization.

   (The nine items cover general requirements of manufacturing and sales organizations but each organization has its own peculiar problems. These must be ascertained in advance or else any advertising campaign will probably fail.)

   - ☐ a. Force distribution
   - ☐ b. Move product
   - ☐ c. Build prestige
   - ☐ d. Build brand name acceptance
   - ☐ e. Improve dealer-manufacturer relations
   - ☐ f. Impress stockholders
   - ☐ g. Improve employee relations
   - ☐ h. Supplement printed media advertising
   - ☐ i. Carry organization's primary advertising burden

2. ☐ Determine territorial coverage desired.

3. ☐ Centralize responsibility for broadcast advertising.

4. ☐ Working with your organization's advertising agency, select the broadcast form (spot radio, network radio, TV, FM, storecasting, transit radio) to carry the campaign.

5. ☐ Build or buy the proper program or announcement to reach the market for the product.

6. ☐ With the program and stations or network selected, hold conferences with your staff so that the entire organization knows the campaign and its objectives.

7. ☐ Hold district meetings with your sales staff, briefing them on the broadcast advertising campaign. There should be preliminary meetings during which ideas of the sales staff in the field are obtained on the campaign.

8. ☐ Set up a public relations conference with network or station publicity men, your organization's publicity department, agency's press staff, independent public relations men of talent, and perhaps package owner publicity men.

   (Working as a team, these men can increase the audience of any program. Without organization and cooperative operation, waste through duplication of publicity material is inevitable.)

9. ☐ Establish a publicity plan for the campaign.

10. ☐ Make certain that everyone involved knows the person in the organization who is responsible for your broadcast advertising.

    (That executive must be briefed on not only what the broadcast is supposed to accomplish but on the public relations aspects of the program as well.

11. ☐ Make certain that talent pictures, biographies, and full program information (week-by-week details) are available to everyone requiring them.

12. ☐ Plan tie-in advertising, point-of-sale material, dealer mailings.

    (Correlation of all advertising activity with broadcasting pays substantial dividends.)

13. ☐ Plan the program debut as a show, not as an opportunity for organization executives to discourage listeners through long talks.

14. ☐ See that effective on-the-air promotion of program starts at least two weeks before the program makes its bow.

    (Free network and station time is available, but many advertisers are finding it productive of sales and increased audiences to buy bigger announcements to supplement what the stations and networks do.)

15. ☐ See that a complete promotion kit goes out to stations (if yours is a network program, the web's publicity department will work with your agency and your advertising manager on this).

16. ☐ Design a dealer and distributor promotion kit on the program.

    (Make certain that the material does not duplicate that which network stations will use for the same purpose.)

17. ☐ Once the program has started to build its audience, travel it around the country.

18. ☐ Formulate plans for continuing promotion. Only through week-in-week-out exploitation can a new program really be sold to its full audience.

19. ☐ Tie program in with all merchandising and advertising plans.

20. ☐ Make certain that everything that is done promotion wise (guest stars, special exploitation, etc.) reaches the publicity departments of the stations, networks and your distributors and dealers in time for them to obtain newspaper space.

21. ☐ Plan mail-pulls (contests and give-aways) far enough in advance so that they may be merchandised at the point-of sale as well as on the air.

22. ☐ Don't forget to write "thank you's" to the stations that make promotion reports on your program.

23. ☐ Where possible have product packaging include reference to the program.

24. ☐ Check newspaper reaction to the program.

    (A special press clipping order is broadcast advertising life insurance.)

†Broadcast advertising is a living thing; it requires broadcast-by-broadcast watching, nursing, cultivating. It's a product that is being sold as well as one that is selling for you. Broadcasting has to be worked at and with to return full dividends. The easy way is the non-productive way.

| City & Station | Network Affiliation | Hours on Air | Station Rep. |
|---|---|---|---|
| **Albuquerque** | | **4,100 sets in market** | |
| KOB-TV | NBC, ABC, CBS, DTN | Starting Sep M-Th 6:45-10 pm; F 6:45-9:30 pm; Sat 7-9:30 pm; Sat afternoon 2:30-4:30 pm; Sun 7-10 pm | |
| **Ames** | | **11,500 sets in market** | |
| WOI-TV | NBC, ABC, CBS, DTN | M-F 6-10 pm | Weed |
| **Atlanta** | | **38,500 sets in market** | |
| WSB-TV | NBC, ABC | M-Th 12:30-11:25 pm (approx); F 12:30-11 pm; Sat 1-11:30 pm; Sun 4:30-11 pm | Petry |
| WAGA-TV | CBS, DTN | M-W 4:30-10:30 pm; Th 4:30-10 pm; F-Sat 4:30-10 pm | Katz |
| **Baltimore** | | **182,000 sets in market** | |
| WBAL-TV | NBC | M-F 12-12; Sat 3:15-11:45 pm; Sun 3:15-11:20 pm | Petry |
| WAAM-TV | ABC, DTN | M-F 1-11:55 pm | HR&P* |
| WMAR-TV | CBS | M-F 3-11:30 pm (approx); Sat 3-11:30 or midnight; Sun 4-11 pm | Katz |
| **Binghamton** | | **15,500 sets in market** | |
| WNBF-TV | NBC, ABC, CBS, DTN | M-F 6-10 pm; no Sat; Sun 6-10 | Bolling |
| **Birmingham** | | **17,000 sets in market** | |
| WBRC-TV | NBC, DTN | M-F 12-3 pm; S-10 pm | Blair |
| WAFM-TV | ABC, CBS | M 6:30-9:05 pm; T 6:30-10:30 pm; W 6:30-10:05 pm; Th 6:25-9:35 pm; F 6:30-10:05 pm; Sat 6:25-10:05 pm; Sun 5-10:05 pm | CBS |
| **Bloomington** | | **7,900 sets in market** | |
| WTTV | NBC, ABC, CBS, DTN | M-F 6:45-9:30 pm | Barnard and Thompson |
| **Boston** | | **395,000 sets in market** | |
| WBZ-TV | NBC | M&Th 1:45-12:15 am; T-W 2:45-12:15 am; Fri 2:45-12:15 am; Sat-Sun 1:15-11:45 pm | NBC |
| WNAC-TV | ABC, CBS, DTN | M-W 12:02 am (approx); Th-F 10-11:47 pm (approx); Sat 4-12:17 am; Sun 3:30-11:52 pm | Petry |
| **Buffalo** | | **100,000 sets in market** | |
| WBEN-TV | NBC, ABC, CBS, DTN | M-Sat 3:65-11:30 pm; Sun 3:25-11:30 pm | HR&P* |
| **Charlotte** | | **18,000 sets in market** | |
| WBTV | NBC, ABC, CBS, DTN | M-W 10:45 pm (approx); Th 6:30-10:45 pm; F 6-10:45 pm; Sat 5:30-11:15 pm; Sun 5:30-10:30 pm | CBS |
| **Chicago** | | **540,000 sets in market** | |
| WNBQ | NBC | M-F 4:10-11 pm; Sat 5:55-11 pm; Sun 3:25-11 pm | NBC |
| WENR-TV | ABC | M 11:10:38 pm; T-F 11-11:38 pm (approx); Sat 4-11 pm; Sun 12-11:15 pm | ABC |
| WBKB-TV | CBS | M 10:30-11:30 pm; T 11-11:55 pm; W 10:30-12:20 am; Th 11-11:20 pm; F 11-11:45 pm; Sat 3:12-10 am; Sun 3:30-11:35 | Weed |
| WGN-TV | DTN | M-T 10-11:30 pm; W 10-11:15 pm; Th 10-12 am; F 10-12:45 am; Sat. 12:50 pm-1:15 am; Sun 12:50-11 pm | N. Y.—Ben H. Berantson. West Coast — Keenan and Eickelberg |
| **Cincinnati** | | **127,000 sets in market** | |
| WLW-T | NBC | Sun-F 10:55-midnight; Sat 10:55-12:30 am | |
| WCPO-TV | ABC, DTN | M-F 5:15-11 pm (approx); Sat 6 pm-10 pm; Sun 4:15-10:30 pm | Branham |
| WKRC-TV | CBS | M,W,F 3:30-11:05 pm; T&Th 3:30-10:05 pm; Sat 5:30-10:05 pm; Sun 5-11:05 pm | Katz |
| **Cleveland** | | **240,000 sets in market** | |
| WNBK | NBC | M-F 1:30-12:05 am; Sat 5:30-midnight; Sun 4:30-10:45 pm | NBC |
| WEWS-TV | ABC, CBS, DTN | M&Th 10-12:30 am; T&F 10-12:45 am; W 10-1 am; Sat 9:30-12:15 am; Sun 11-11:30 | Branham |
| WXEL-TV | ABC, DTN | M-F 2-midnight; Sat 5-midnight; Sun 4-11:30 pm | Katz |
| **Columbus** | | **71,000 sets in market** | |
| WLW-C | NBC | Same schedule as WLW-T, Cincinnati | |
| WTVN-TV | ABC, DTN | M-F 10-midnight; Sat & Sun football | Headley-Reed |
| WBNS-TV | CBS | M-Sun 3-10:45 pm | Blair |

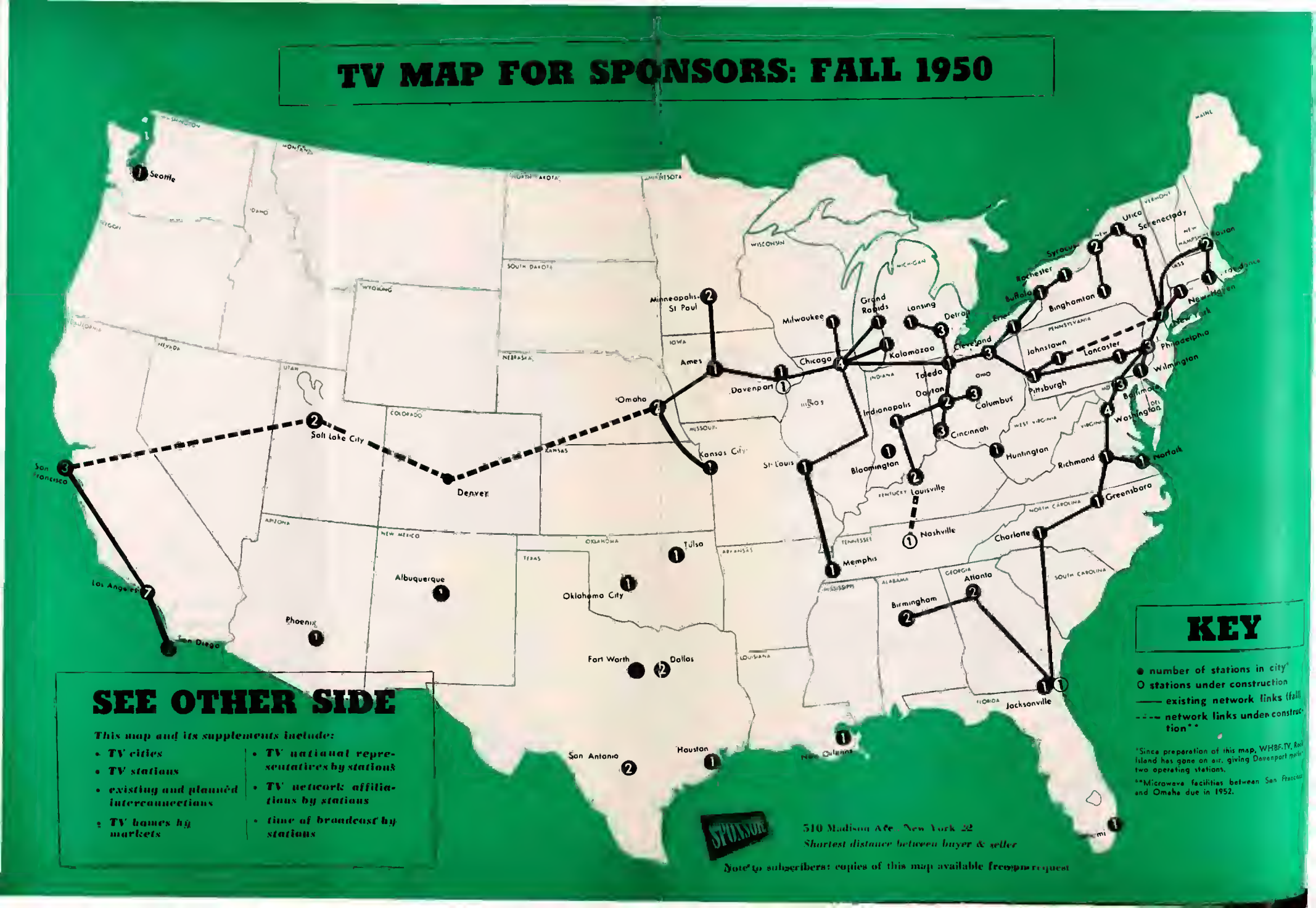
*Harrington, Righter & Persons
**Boston—Bertha Bannan

| City & Station | Network Affiliation | Hours on Air | Station Rep. |
|---|---|---|---|
| **Dallas** | | **35,000 sets in market** | |
| KRLD-TV | CBS | M 2-9:35 pm; T 11-10:05 pm; W&F 2-10:20 pm; Th 11-10:20 pm; Sat 2-10:35 pm; Sun 3:45-9:55 pm | Branham |
| WFAA-TV | DTN | M 5-9:30 pm; T 5-10:15 pm; W 5-9:55 pm; Th 5-10 pm; F 5-11 pm; Sat 6:30-10:30 pm | Young |
| **Davenport** | | **14,000 sets in market** | |
| WOC-TV | NBC | M-F 6-10 pm; Sun 6-9:30 pm | Free & Peters |
| **Dayton** | | **59,000 sets in market** | |
| WLW-D | NBC | Same schedule as WLW-T, Cincinnati | |
| WHIO-TV | ABC, CBS, DTN | M-F 6-midnight (approx) | Hollingbery |
| **Detroit** | | **260,000 sets in market** | |
| WWJ-TV | NBC | M 3-11:50 pm; T-W 1:15-11:40 pm; Th 3-11:40 pm; F 12:45-11:40 pm; Sat 1:15-11:15 pm; Sun 2-10:40 pm | Hollingbery |
| WXYZ-TV | ABC | M-Sat 1:30-midnight; Sun 3:30-10:45 pm | ABC |
| WJBK-TV | CBS, DTN | M-F 11:30 pm; Sat-Sun 5-midnight | Katz |
| **Erie** | | **24,000 sets in market** | |
| WICU-TV | NBC, CBS, DTN, ABC | M-F 3-midnight | Headley-Reed |
| **Fort Worth** | | **27,000 sets in market** | |
| WBAP-TV | NBC, ABC | M-F & Sun 3-to signoff; Sat 5:45-signoff | Free & Paters |
| **Grand Rapids** | | **24,000 sets in market** | |
| WLAV-TV | NBC, ABC CBS, DTN | M 4:10-11 pm; T 12:20-11 pm; W 4-11 pm; Th 12:30-10:30 pm; F 4-10 pm | Pearson |
| **Greensboro** | | **14,700 sets in market** | |
| WFMY-TV | NBC, ABC CBS, DTN | M-F, Sun 5-10:30 pm; off Saturdays | HR&P* |
| **Houston** | | **24,000 sets in market** | |
| KPRC-TV | NBC, ABC CBS, DTN | M-F 12-11 pm (approx) Sat 5:30-10:40 pm | Young |
| **Huntington** | | **11,400 sets in market** | |
| WSAZ-TV | NBC, ABC CBS, DTN | M-F 6:30-10 pm; Sat indefinite; Sun- 6-10 | Katz |
| **Indianapolis** | | **42,000 sets in market** | |
| WFBM-TV | NBC, ABC CBS, DTN | M off; T-Sun 5:55-10 pm | Katz |
| **Jacksonville** | | **11,700 sets in market** | |
| WMBR-TV | NBC, ABC CBS, DTN | M-F 5:30-10 pm | Avery-Knodel |
| **Johnstown** | | **27,500 sets in market** | |
| WJAC-TV | NBC, ABC CBS, DTN | M-F 6-11 pm | Headley-Reed |
| **Kalamazoo** | | **11,500 sets in market** | |
| WKZO-TV | CBS | M-F 2-5 pm; 5:30-11 pm | Avery Knodel |
| **Kansas City** | | **41,500 sets in market** | |
| WDAF-TV | NBC, CBS, ABC | M-F 6-10 pm | HR&P* |
| **Lancaster** | | **45,000 sets in market** | |
| WGAL-TV | NBC, CBS, DTN, ABC | M-T 4-11 pm; W 4-11:45 pm; Th 4-midnight; F 4-10:45 pm; Sat 4-midnight | Meeker |
| **Lansing** | | **9,600 sets in market** | |
| WJIM-TV | NBC, ABC, CBS | M 6-11 pm; T-Th 6-10:15 pm; F 6-11 pm; not on Sat; Sun 6-9:30 pm | H-R Reps. |
| **Los Angeles** | | **540,000 sets in market** | |
| KNBH | NBC | M-F 1-11 pm (approx) Sat 6-10:55 pm; Sun 4:45-10:55 pm | NBC |
| KLAC-TV | | M-F 6:15-10:30 pm; Sat 2-10:30 pm; Sun 1-9:15 pm | Katz |
| KFI-TV | | M9-9:45 pm; T-F 9-9 pm; Sat 11-10 pm; Sun 10:30-6:30 | Petry |
| KECA-TV | ABC | M-F noon-11 pm (appox); Sat 5-10:30 pm | ABC |
| KTTV | CBS | M-F 1-midnight; Sat 6-midnight; Sun 6-10 | CBS |
| KTSL | DTN | M-F 6-11 pm; Sat wrestling, indefinite hrs. | Blair |
| KTLA-TV | —— | M-F 5:15-midnight (approx); Sat 1:17-12:13 am | Paramount |

| City & Station | Network Affiliation | Hours on Air | Station Rep. |
|---|---|---|---|
| **Louisville** | | **36,500 sets in market** | |
| WAVE-TV | NBC, ABC | M-Sat 5:30 pm-signoff; Sun 1:45-signoff | Free & Peters |
| WHAS-TV | CBS | M,W,Th,F,Sat 2-10 pm; T 2-10:30 pm; Sun 6:30-10:15 pm | Petry |
| **Memphis** | | **38,000 sets in market** | |
| WMCT-TV | NBC, ABC, CBS, DTN | M 10-10:55 pm; T 10-10:10 pm; W 10-10:20 pm; Th 10-10:35 pm; F 10-9:35 pm; Sat 10-10:10 pm; Sun 1:15-11:05 pm | Branham |
| **Miami** | | **27,000 sets in market** | |
| WTVJ | NBC, CBS, DTN, ABC | M-Sat 2 pm-signoff; Sun 4:30 pm-signoff | Free & Peters |
| **Milwaukee** | | **119,000 sets in market** | |
| WTMJ-TV | NBC, ABC, CBS, DTN | M-F 2:27-11:30 pm | HR&P* |
| **Minneapplis-St. Paul** | | **96,000 sets in market** | |
| KSTP-TV | NBC | M 3 signoff with ball game; T 3-10:15 pm; W 3-signoff; Th 3-10:15 pm; F 3-10:45 pm; Sat 6-10 pm | Petry |
| WTCN-TV | ABC, CBS, DTN | M-F 2:15 pm-signoff; Sat 6 pm-signoff; Sun 4 pm-signoff | Free & Peters |
| **Nashville** | | | |
| WSM-TV | | No regular programing till 15 September | Petry |
| **Newark** | | **Included in New York market** | |
| WATV | Independent | M-F 2-midnight; Sat 2-midnight; Sun 1-11 | Weed |
| **New Haven** | | **84,000 sets in market** | |
| WNHC-TV | NBC, ABC, CBS, DTN | M-F 10:30 noon-4-4:30 pm; 5-11 pm; Sat 1:35-5 pm and 6:30-11 pm; Sun 5-10:30 pm | Katz |
| **New Orleans** | | **29,000 sets in market** | |
| WDSU-TV | NBC, ABC, CBS, DTN | M 3:30-10:30 pm; T 4:30-11 pm; W 3:45-10:30 pm; Th 1:15-10:40 pm; F 1:10-10:30 pm; Sat 3:15-10:30 pm; Sun 2:30-10:30 pm | Blair |
| **New York** | | **1,410,000 sets in market** | |
| WNBT | NBC | M 9:20-midnight; T-F 9:20-midnight; Sat 3:20-11 pm; Sun 9:50-11:15 pm | NBC |
| WJZ-TV | ABC | M-T no programing; W,Th,F 12:25-11 pm (approx); Sat 12:10-11 pm; Sun 4:15-11 pm | ABC |
| WCBS-TV | CBS | M-F 3:15-11:30 pm; Sat 6:30-10:30 pm; Sun 4-11:30 pm | CBS |
| WABD | DTN | M-F 9:30-11 pm (approx); Sat 2-midnight; Sun 6:50-10:15 pm | DuMont |
| WPIX | Independent | M-F 1:15 to signoff; Sat 12:30 to signoff; Sun noon-signoff | Free & Peters |
| WOR-TV | MBS | T-Sat 2-midnight | Boston — Kettell-Carter S.F., L.A., Portland — Keenan and Eieckelberg |
| **Norfolk** | | **14,900 sets in market** | |
| WTAR-TV | NBC | M 1-10:15 pm; T-W 1-10:15 pm; Th 1-10:45 pm; F 5-11:18 pm; Sat 1:15-10:33 pm; Sun 3:30-11:08 pm | Petry |
| **Oklahoma City** | | **29,500 sets in market** | |
| WKY-TV | NBC, ABC, CBS, DTN | Sun-F 7-9:30 pm | Katz |
| **Omaha** | | **25,000 sets in market** | |
| WOW-TV | NBC | M-F 3:30-10 pm; Sat 4-5 pm; Sun 4:30-10 | Blair |
| KMTV | ABC, CBS | M-S 6:10-9:40 pm | Katz |
| **Philadelphia** | | **525,000 sets in market** | |
| WPTZ | NBC | M-W&F 1:25-midnight; Th 1:25-11:30 pm; Sat 1:30-10:30 pm; Sun 3:20-10:55 pm | NBC |
| WFIL-TV | ABC, DTN | M 5:55-11 pm; T&W 5:55-12:15 am; Th 5:55-11:30 pm; F 5:55-12:15 pm; Sat 2:15-6:20 and 6:45-10:15 pm; Sun 1:30-11:30 pm | Katz |
| WCAU-TV | CBS | M&T 9-12:10 pm; W 9-11:30 pm; Th-Sat 9-midnight; Sun 10:45-10:30 pm | CBS |
| **Phoenix** | | **7,200 sets in market** | |
| KPHO-TV | NBC, ABC, CBS, DTN | M-F 3-10:15 pm; Sat 6-10:15 pm; Sun 5:30-10 pm | Petry |
| **Pittsburgh** | | **124,000 sets in market** | |
| WDTV | DTN, ABC, CBS, NBC | M-F 11-midnight (approx) Sat 3-midnight; Sun 2:15-11:30 pm | DuMont |

| City & Station | Network Affiliation | Hours on Air | Station Rep. |
|---|---|---|---|
| **Providence** | | **58,000 sets in market** | |
| WJAR-TV | NBC, CBS | M-F 10:05-midnight; Sat noon-11:45 pm; Sun 1:15-10:45 pm | Weed** |
| **Richmond** | | **31,000 sets in market** | |
| WTVR | NBC | M-F 4-10:45 pm; Sat 2:30-10:15 pm; Sun 2-10 pm | Blair |
| **Rochester** | | **45,000 sets in market** | |
| WHAM-TV | NBC, CBS, DTN, ABC | M-F 3:55-11:30 pm; Sat 1:45-11:15 pm; Sun 11:35-11:15 pm | Hollingbery |
| **Rock Island** | | **Included in Davenport market** | |
| WHBF-TV | ABC, CBS, DTN | M-T off the air; W-F 6:30-9 pm | Avery-Knodel |
| **Salt Lake City** | | **18,000 sets in market** | |
| KDYL-TV | NBC | M-Sat 3-10:30 pm | Blair |
| KSL-TV | ABC, CBS, DTN | M 4:50-10:35 pm; T 2:25-10:25 pm; W 6:45-10:20 pm; Th 1:30-4:45 pm; F not on air; Sat 6:15-10:25 pm | CBS |
| **San Antonio** | | **15,500 sets in market** | |
| WOAI-TV | NBC, ABC, CBS | M 6:25-9:30 pm; T 6:25-10:05 pm; W-F 6:25-10:30 pm; Sun 6:25-9:55 pm | Petry |
| KEYL | DTN | M-T off the air; W 5-10:03 pm; Th 2-3:20 and 5-10:17 pm; F 5-9:48 pm; Sat 5-10:18 | Young |
| **San Diego** | | **43,000 sets in market** | |
| KFMB-TV | NBC, ABC, CBS | M-F 5:15-11 pm (approx); Sat 6-10 pm; Sun 4.15-10:30 pm | Branham |
| **San Francisco** | | **69,000 sets in market** | |
| KRON-TV | NBC | M-F -signoff; Sun 6-signoff | Free & Peters |
| KGO-TV | ABC | M 6:30-10 pm; T-W 5-10:30 pm; Th 5-10 pm; F 6:30-10:30 pm; Sat 6-9:30 pm | ABC |
| KPIX | DTN, CBS | M off the air; T 6:30-9:45 pm; W-F 2-5 pm and 6:30-10:15 pm (approx); Sat 2-5 pm and 6-9:45 pm | Katz |
| **Schenectady** | | **82,000 sets in market** | |
| WRGB | NBC, ABC CBS, DTN | M 4-midnight; T-F 4-midnight; Sat 5:15-midnight; Sun 3:45-11 pm | NBC |
| **Seattle** | | **36,000 sets in market** | |
| KING-TV | NBC, ABC, CBS, DTN Paramount | M-F 5-10:30 pm; Sat off the air; Sun 6-11 pm | Blair |
| **St. Louis** | | **140,000 sets in market** | |
| KSD-TV | NBC, CBS, ABC, DTN | M-F 2:30-signoff; Sat 11-noon; 2:15-signoff; Sun 12:30-signoff | Free & Peters |
| **Syracuse** | | **46,500 sets in market** | |
| WSYR-TV | NBC | M-F 4:30-midnight | Headley-Reed |
| WHEN-TV | CBS, ABC, DTN | M-T 5-10:30 pm; W,F-Sat 5-11 pm; Th 5-10:30 pm; Sun 6:45-10:30 pm | Katz |
| **Toledo** | | **49,000 sets in market** | |
| WSPD-TV | NBC, CBS DTN | M-F 1-11:30 pm; Sat 1-9 pm; Sun. 4-10:30 pm | Katz |
| **Tulsa** | | **25,000 sets in market** | |
| KOTV | NBC, ABC, CBS, DTN | M-F 5-10:30 pm (approx); Sat 5:30-10:15 pm; Sun 5:30-11:30 pm | Young |
| **Utica** | | **16,000 sets in market** | |
| WKTV | NBC | M-F 1:30-midnight; Sat 1:30-11:45 pm; Sun 3-11:15 pm | Cooke |
| **Washington** | | **138,000 sets in market** | |
| WNBW | NBC | M-F 3-midnight; Sat 3:30-11:40 pm; Sun noon-1 pm; 4:30-11:30 pm | NBC |
| WMAL-TV | ABC | M-F 2:56-11 (approx); Sat 2:26-11:16 pm; Sun 3:56-11:01 pm | ABC |
| WOIC | CBS | M-F 4-11 pm (approx); Sat 6:15-10:05 pm; Sun 4:30-10:15 pm | CBS |
| WTTG | DTN | M 12:55-11 pm; T 12:55-10:05 pm; W 12:55-10:55 pm; Th 12:55-11 pm; F 12:55-10 pm; Sat 6:45-10 pm; Sun 6:30-10 pm | HR&P* |
| **Wilmington** | | **33,500 sets in market** | |
| WDEL-TV | NBC, DTN | M-F 5-11 pm (approx); Sat 1:15-10:33 pm; Sun 3:30-11:08 pm | Meeker |
| **Total** | | **6,400,000 sets (NBC estimate, 1 July)** | |

# TV MAP FOR SPONSORS: FALL 1950




## SEE OTHER SIDE

*This map and its supplements include:*

- *TV cities*
- *TV stations*
- *existing and planned interconnections*
- *TV homes by markets*
- *TV national representatives by stations*
- *TV network affiliations by stations*
- *time of broadcast by stations*

## KEY

- ● number of stations in city*
- ○ stations under construction
- —— existing network links (fall)
- - - - network links under construction**

*Since preparation of this map, WHBF-TV, Rock Island has gone on air, giving Davenport metro two operating stations.

**Microwave facilities between San Francisco and Omaha due in 1952.


SPONSOR

510 Madison Ave., New York 22

*Shortest distance between buyer & seller*

Note to subscribers: copies of this map available free upon request

# The rush for availabilities is on

## Spot boom

**Q. Is the trend in spot continuing upward, or has it reached a peak?**
**A.** "Onward and upward" is still the keynote in spot; there is no indication of a levelling-off trend. On the contrary, indications are that the steady progression of spot business, with each year's volume topping the year before, will be maintained strongly. It is indicated, however, that while the overall dollar volume of spot business will be higher, some individual stations will find their spot income falling off, for this basic reason: the spot business is being spread thinner as more and more stations go on the air. There is considerably more spot money around, but more stations are competing for it. Big important stations as a rule will be sold out or close to it.

**Q. What product categories will be most active in spot this fall?**
**A.** Automobiles; drugs — particularly the anti-histamines; hard goods in general; breakfast foods: frosted foods; margarines; dairy products.

**Q. What factors are upping the use of spot this fall and winter?**
**A.** The answer lies in the nature of the spot itself, and in the economic outlook. Spot's greatest selling point —flexibility—has never loomed larger than it does today. The Borden story is an obvious case in point. You can get a lively argument on both sides as to the wisdom of the Borden move, but Borden knew what it wanted and this was something network couldn't provide: pinpoint coverage designed to fit the firm's complex marketing pattern. Another key factor bearing on spot is television. No national advertiser, or even regional advertiser, can afford to ignore it. Even if he decides against buying TV himself, the thoughtful advertiser is weighing that medium's effect on his market area. The scramble into daytime radio is a direct result of such thinking. Because of the general economic uncertainty, the Displaced Advertiser is inclined (perhaps prematurely so, as will be discussed under networks) to choose the precision rifle of spot over the heavy artillery of network. This is being intensified by the current international upheaval, and the market convulsions stemming from it.

When reps share ideas with key advertising buyers like W. D. Howard, Vick, H. M. Schachte, Borden (seated left and right) everybody profits

Esty timebuyer Richard Grahl (2nd from right) explaining Camel spot techniques to Meeker, Hollingbery, and Avery-Knodel execs

## Agencies using spot radio most

**Q. Which advertising agencies place the most national spot advertising?**

**A.** According to N. C. Rorabaugh, the following are included among the top 20 spot placing agencies (not in order of ranking): N. W. Ayer; Biow; BBD&O; Young & Rubicam; J. Walter Thompson; McCann-Erickson: Ruthrauff & Ryan; Benton & Bowles; Ted Bates; William Esty; Sherman & Marquette; SSC&B; Foote, Cone & Belding; Compton; Badger, Browning and Hersey.

## Radio representatives

**Q. What's happening to the radio station representative in the TV era?**

**A.** He has become more important than ever before, to the advertiser as well as the station, for this reason: the advent of television has enormously complicated the whole business of timebuying—already a highly involved process. The situation changes daily, sometimes hourly, and the station rep is perhaps better equipped than anyone else to keep abreast of these changes. Because of this, the head of the average station rep firm is becoming more and more an administrator, relying on his expanded pavement-pounding organization to keep on top of accounts.

**Q. What new or added functions are station reps performing?**

**A.** The reps, in increasing numbers, are furnishing stations and advertisers with statistical data and research findings often available nowhere else in comprehensive form. Practically all of the larger firms have set up separate TV departments which are supplying clients with media and market data of inestimable value in planning advertising campaigns.

**Q. Do the reps have any broad, general advice for the radio advertiser who is concerned with video competition?**

**A.** Yes. (1) Improve program content. Radio has followed the error of the movie industry in underestimating the level of public taste. The radio advertiser can increase his audience by "talking up" to it, program-wise, rather than "talking down." (2) Make use of the one-minute opportunities in participation programs. (3) Use spot radio to do the job beyond the 40-50 mile effective zone of TV coverage as well as reach practically all homes in the TV community.

**Q. What's the business outlook for the station reps themselves?**

**A.** The general outlook is good, since they are sharing in the overall spot business increase. One reliable industry source is of the opinion, however, that because of their recent heavy investment in special television departments, station reps as a whole are moving into an era of "profitless prosperity." The opinion in that quarter is that it may be four or five years before the reps' investment is balanced.

Sometimes both client and agency attend. Here Frank Silvernail, Hope Martinez, BBD&O, separate Al Brashaw, Frank Towers, American Tob.

Alfred Nathan, Ronson (seated, 2nd left), talked TV to execs of Free & Peters, Katz, Raymer, Weed, Petry, Blair during March session

When Stewart Boyd, National Biscuit (2nd left), and Fritz Snyder, Bulova (right), start talking spot radio no smart rep fails to listen

NARSR's Flanagan inaugurated spot clinic luncheons At this one Pat Gorman, Philip Morris, greets Headley-Reed and Blair men

## Chain and station break advertising

**Q. Is there an increase in chain and station break advertising?**
**A.** There is a steady increase, but it represents the continuation of a trend rather than a new development.

**Q. What factors are contributing to the increased use of station and chain breaks?**
**A.** The general upsurge in spot buying, primarily. Advertisers are learning to make a variety of time buys do a variety of advertising jobs—station breaks, one-minute announcements, participations, programs. Advertisers likewise are giving their agencies, who pass it on to the station reps, more latitude in their choice of what kind of programs or announcements to buy. Thus the reps can exercise their own judgement in recommending the purchase of station breaks where such buys are indicated, as between two highly-rated programs.

**Q. What important advertisers are using station-breaks time on a big scale?**
**A.** Bulova and Benrus, among watch manufacturers. Lifesavers; Pepsi-Cola; Chiclets; United Fruit (Chiquita Banana); Norge (refrigerators); such national magazines as *The Saturday Evening Post*, *Colliers*, *Holiday*, *Look*, and *The Ladies' Home Journal*.

**Q. What basic advertisers have used station and chain breaks heavily in the past?**
**A.** Virtually all the leading cigarette companies—Luckies, Camels, Chesterfield, Philip Morris, Old Gold. Many of the top auto makers, particularly Ford; General Mills; Procter & Gamble; Miles Labs.

## Spot programs

**Q. Is there a trend toward spot programs, as distinct from announcements?**
**A.** There is, and in television markets as well as non-TV markets. Advertisers such as Borden and Robert Hall Clothes are buying dozens of spot programs in markets all over the country. Announcements are still being used heavily, but there is a growing trend toward buying spot program time on a like basis. Time segments and local shows are being bought in clusters—20 programs in one market, 15 in another, and so on. Topnotch transcriptions are often the choice.

**Q. What are the advantages of buying spot programs?**
**A.** Basically the same as those stemming from any spot radio buy: flexibility, economy, immediacy. Spot program campaigns can be set up in a matter of days (or hours, if necessary) through station representatives. Stations may be bought in the exact spot where they will do the most good; schedules may be changed on two weeks notice. The program possibilities themselves—whether live or transcribed (see Transcription section) are almost unlimited.

Big spot user is Ralph Robertson, Colgate-Palmolive-Peet (2nd left). Albert Stevens (2nd right) is now American Tob., was National Dairy

At New York spot clinic Seymore Ellis, Philip Morris (2nd left), and Wallace Drew, Bristol-Myers (2nd right), shared the spotlight

KBON-FM

TRANSIT RADIO

74,000 GUARANTEED listeners ride daily on the 105 main-line Omaha buses that are radio equipped!

•

A plus bonus of loyal listeners in 15,000 FM radio homes in Omaha!

•

Broadcast 6 A.M. to 9 P.M. weekdays and 3 P.M. to 9 P.M. Sundays.

•

Programmed for pleasant listening with music and spot news casts!

•

Rates as low as 75c per 1,000 listeners

Write or Call
Paul R. Fry, World Insurance Bldg., Omaha
or
Transit Radio, Inc., New York, Chicago


**Q. What factors enter into a decision on whether to use spot programs or announcements?**

**A.** Budget, local market conditions, program availabilities, and individual station "personality," mainly. One station may pull strongly on announcements, another on programs. Close study of rating charts and station logs are helpful. An announcement between two strong adjacencies would be a better buy, for example, than a so-so program. The advertising agency and station rep can be extremely helpful to the advertiser in making such decisions.

## Participation programs

**Q. What are the primary advantages of participation (more-than-one-sponsor) programs?**

**A.** The advertiser cashes in almost immediately on a ready-made, loyal audience; on a well-conceived program. The classic examples are such shows as the Arthur Godfrey and Don McNeill programs in the network bracket; Martin Block, Barbara Welles, Cedric Adams on the local stations. Most of them are built around a hard-selling "personality" broadcaster, with a flair for taking the starch out of a commercial and thus multiplying its effectiveness.

**Q. What kind of station-built participation programs will be available this fall?**

**A.** Women's service programs will be aired in increasing numbers: "Mr. and Mrs." breakfast shows, and variations thereof; farm programs; early-morning "musical clock" disk and patter segments. Disk jockey shows throughout the morning, afternoon, evening and after-midnight hours show no signs of abatement. More night time is being converted to participation use. Local give away and telephone-gimmick programs are increasing.

**Q. What dominant facts should a participating sponsor remember?**

**A.** Once he has bought an accepted hard-selling personality, an advertiser should adopt a "hands-off" policy toward the show. Most participating sponsors find it profitable to let the broadcaster handle the commercials in his own way after he has grasped the

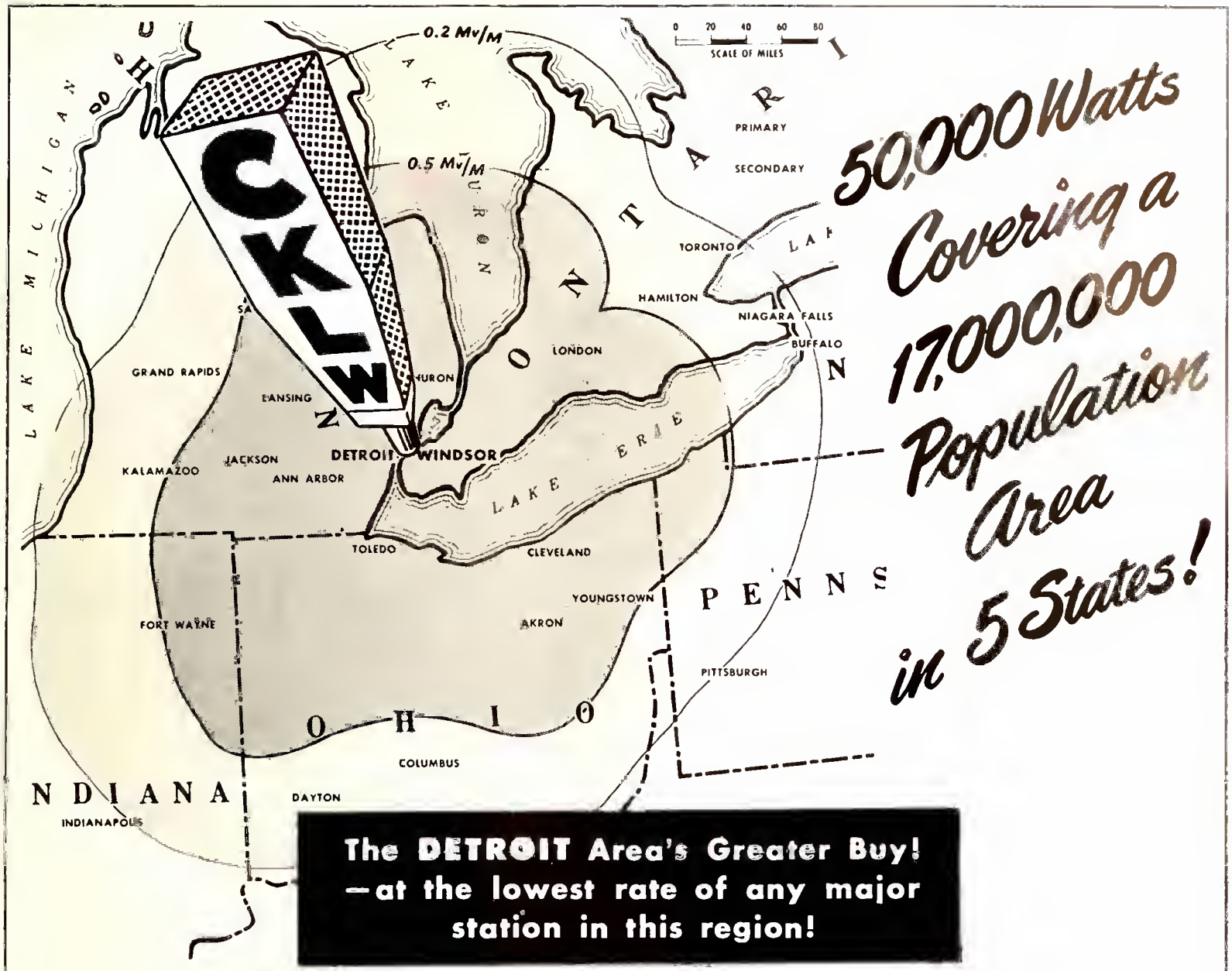

TWO TOP CBS STATIONS
TWO BIG SOUTHWEST MARKETS
ONE LOW COMBINATION RATE

KWFT
WICHITA FALLS, TEX.
620 KC
5,000 WATTS

KLYN
AMARILLO, TEX.
940 KC
1,000 WATTS

When you're making out that schedule for the Southwest don't overlook this sales-winning pair of CBS stations. For availabilities and rates, write, phone or wire our representatives.

National Representatives
JOHN BLAIR & CO.




CKLW with 50,000 watt power is hitting an audience of 17,000,000 people in a 5 state region and establishing new performance records for advertisers. This mighty power, coupled with the **lowest rate** of any major station in this region means that you get more for every dollar you spend in this area when you use CKLW. Get the facts!—plan your Fall schedule now!

ADAM J. YOUNG, JR., INC.
*National Rep.*

★

J. E. CAMPEAU
*President*

MUTUAL
CKLW

**Guardian Building • Detroit 26**

1/2 BILLION
(ANNUAL RETAIL SALES)
N'West Ohio Area
Completely Served
*only by
WIMA
Lima
For the latest figures on N. W. Ohio . . . for good availabilities (we're ABC-MBS) . . . check . . .
WEED & CO.
or
Bob Mack
at
WIMA
*WIMA IS LIMA's ONLY REGIONAL STATION . . .

basic selling points of the product. Many of the most successful campaigns on participation programs have been achieved without the use of a single written commercial.

**Q. What seems to be the minimum frequency for effective participations?**

**A.** At least a 10- or 15-minute segment, three times weekly. Daily participations are preferred by most advertisers. A participating commercial heard less than three times a week is likely to get lost in the shuffle, especially if several other commercials are aired more regularly on the same show.

## Block programing

**Q. Is there an increase in block programing generally?**

**A.** The answer is a qualified "yes." Block (mood) programing is not new; it has long been one of the basic formats for independent stations. Nationally, all networks use it one way or another; and locally, there is hardly a station not utilizing it to some degree. It's growth is a continuing process.

**Q. How is block programing used, and what techniques have been developed of special interest to advertisers?**

**A.** A perfect example of network block programing is the long-used daytime soap opera serials. Night blocks are prevalent on all the networks, like NBC's Tuesday night comedy shows, ABC's Friday night mystery thrillers. CBS's Monday evening drama programs. MBS's Sunday night adventure-mysteries. Music played by the disk jockey is the basic block programing scheme for block pioneering stations like WNEW, and for local stations. Local block programing is not limited to the disk jockey format; sports, especially baseball, is another favorite motif. So are participation programs, news, folk music, classical music. WCKY, Cincinnati, devotes 14 of 24 hours to block programing. The station lists four techniques used with good success:

1) The use of key personalities.

2) Skillful selection of music to maintain the mood.

3) MC's with the human touch,

WTAL
CBS BLAIR
TALLAHASSEE
5000 Watts—Day and Night
the center of
Capitaland*
Selling
12
Georgia Counties
and
11
Florida Counties
*Ask your John Blair man to tell you the full story on Capitaland and North Florida's most powerful radio voice—WTAL!
Southeastern Rep.
Harry E. Cummings
Jacksonville, Fla.
WTAL
TALLAHASSEE
John H. Phipps, Owner
L. Herschel Graves, Gen'l Mgr.
FLORIDA GROUP
Columbia
Broadcasting
System

strong on personal appearances.

4) Station's 100% control over programs in block.

WCKY uses a two radio station motif. Its programs are beamed to the metropolitan audience from 7 a.m. to 8 p.m.; to the rural audience from 8 p.m. to 7 a.m. The advertisers fit into these categories in relation to the audience they want to reach.

**Q. Why and when should an advertiser purchase time in a block-programed section?**

**A.** No one rule applies. General considerations must first be given to relative factors such as the advertiser's product, the type of audience he plans to reach, his markets, the amount of money he can afford to spend. Most stations and networks are in a position to analyze these factors, and advise accordingly where the particular advertiser would fit best. The recommendations of the stations or networks should not be taken lightly; they are prepared to give the advertiser a ready-built audience geared to produce results within the block segment.

## Singing commercials

**Q. Are the number of sponsors using singing commercials increasing?**

**A.** Actual statistics are not available, but a spot check indicates they are. Singing commercials have proven they can sell the goods for so many advertisers in such a wide variety of categories that more sponsors are turning to them. Foote, Cone & Belding is creating more singing commercials than ever before for its clients: Frank Sawdon agency plans increased use of Robert Hall's one-minute musical transcriptions; Standard Brands switched from costly network programing to singing commercial spots to sell Chase & Sanborne Coffee, Royal puddings, Blue Bonnet oleomargarine; Pepsi-Cola and Schaefer Beer have just launched new ad campaigns starring radio jingles; both the Rheingold Brewing Company and American Chicle Company are devoting their entire 1950 radio budgets to selling via jingles. Oldsmoboile has done well with its jingles. So have department stores. This is but a very brief sampling of the growing volume of advertisers in many categories latching on to musical commercials—a natural result of the avalanche of success stories to be told by such sponsors local, regional and national (see SPONSOR, 2 January, 1950).

**Q. What are the latest trends in singing commercials?**

**A.** Most singing commercials combine singing with talking, an announcer (male and/or female) amplifying the important points. The techniques tend to vary with the product, some adapting to peppy, bouncy jingles, others to slow, easy-flowing music and lyrics. They vary in length from 15 seconds to one minute, occasionally more. Tunes are either taken from public domain (like nursery rhymes) and parodied, or are specially composed.

There are indications of a trend away from the numerous jingles that repetitiously flood the airwaves toward a smoother, more polished approach. Lennen & Mitchell has been using Victor Herbert's dreamy *Toyland* in the Lustre-Cream commercial (Colgate-Palmolive-Peet) for almost two years now. Kenyon & Eckhardt has created a refreshing series of 18 one-minute spots for the Lincoln-Mercury Dealers of America, using a 14-voice choral group for strength and exciting effect in a variety of modern-style arrangements including pop song, rhythm, spiritual-folk and Western types. Symphonic conductor Dudley King directed and Ray Wagner composed lyrics and music. Commercials will be released nationally this month.

Another pioneer along these lines is George R. Nelson, Inc., Schenectady advertising agency, which has created a new style of musical announcement for such accounts as General Electric, Pepsi-Cola, Mohawk Carpet Mills, National Dairy Products Corp. (Sealtest Products), Benrus Watch. George Nelson and associates Bob Cragin and Ed Flynn believe in strong entertainment appeal, have composed full phonograph-record length (three and four minute) popular numbers with commercial lyrics but no spoken announcements, the major portion being devoted exclusively to music performed by top-notch artists (e.g.: Maxine Sullivan, Jan August, Johnny Cole). The new time segment makes the announcements good for use in juke boxes and presentation albums, are being widely played on disk jockey shows. In shorter spots, Nelson stresses variety to suit every taste, employs hillbilly music, South American rhythms, waltzes, marches, ballads, novelty tunes, Dixieland, polkas to sell clients' products. One amazed Midwestern station manager reported listeners were calling in to request their favorites from the Nelson announcements being aired.

There's no doubt about it. America has become "the land of the singing commercial." The people like 'em (the *N. Y. Post* in a recent spot check found four out of five approved) and the sponsors like 'em even more—because they *sell*.

**Q. What types of advertisers are using singing commercials? Has there been any significant change with relation to this?**

**A.** An almost endless variety of advertisers have made resultful use of singing commercials since Pepsi-Cola burst forth with the first famous jingle in 1939. For the most part, jingles have sold a host of low-priced, quick-turnover items such as foods, drugs, soft drinks, cosmetics and clothing: but they are being used more and more by institutional types of businesses and heavy industry—automobile manufacturers (like DeSoto, Oldsmobile, Lincoln-Mercury), used car dealers, fur storage houses (like Canadian), loan services, banks, railroads (Lackawanna). Jingles have all but built Sattler's Department store in Buffalo. American Chicle Co. is a consistent user and United Fruit with its fabulous "Chiquita Banana" (see SPONSOR, 13 February, 1950) is outstanding for use of singing commercials. Among hundreds of other highly successful users are Bristol-Myers (Vitalis), Procter & Gamble (Duz), Miles Shoe Stores, Red Top Brewing Company, Edelweiss Beer, Chateau Martin Wine, Paradise Wine, Broadcast Corned Beef Hash, Beich Candy Company (Whiz Bars and Pecan Pete), Nedick's, Frigidaire, Pabst.

**Q. Who makes singing commercials?**

**A.** By and large, the agency undertakes the details for the sponsor, obtaining the necessary writing, composing, singing, announcing, and orchestral talent. Sometimes its done within the agency, sometimes by a free lance expert. Compton Advertising created the Duz commercial; Foote, Cone & Belding the infectious Rheingold ditties; Doherty, Clifford & Shenfield the

Vitalis jingles. The latest Schaefer Beer commercials (the new "PD . . . Q" theme) combined the outstanding talents of Harry Simian, composer for Fred Waring, and Bob Forman of BBD&O who did the lyrics. The sensational "Chiquita Banana" was created by lyricist Garth Montgomery and composer Len Mackenzie, called in by BBD&O for United Fruit. Alan Kent, NBC announcer, and Austin Chrome-Johnson, BBC conductor, knocked out the original Pepsi-Cola jingle in five minutes and Lord & Thomas liked it. George R. Nelson, Inc., Schenectady, tailors musical announcements for many top advertisers.

Lanny and Ginger Grey, radio boy-girl team, act as composers, lyricists and talent for a wide diversity of products from razor blades to noodle soup. I. J. (Wag) Wagner, prominent Chicago ad agency consultant, specializes in creation and production of singing commercials (see SPONSOR, 19 December, 1949). A sponsor may also turn to the various radio and TV production and transcription services for creation of his musical pitch. Harry S. Goodman, New York, who has made commercials for Swift & Co., Silvercup Bread, Sears, Roebuck, Lime Cola, Richardson Root Beer, is a leader in this field.

World Broadcasting, transcription library, has produced a variety of ready-made commercial jingles for furniture, loan service, used car, bread, men's and women's clothing, jewelry, fur, and fur storage advertisers. These are available via World subscriber-stations. Standard Radio furnishes a variety of jingles, too.

**Q. What do singing commercials cost?**

**A.** It is difficult to be specific, since the many factors involved in creation and production of the tuneful commercial are highly variable. For instance, when created by agency staffers, the cost will be appreciably less than when written by a free lancer who may demand (roughly) $1,000 and up. Production costs range from several hundred dollars to over $3,000. Musicians and performing talent must be paid at AFRA scale. Harry S. Goodman, syndicated spot creator, charges anywhere from $500 to around $4,000 for making three or more singing spots for one account, the price varying with the creative and performing talent used, the elaborateness of production, and whether the advertiser is local, regional or national.

Creating singing commercials is a highly specialized technique. To be done well for maximum public acceptance they must have good writers, composers, talent; will often be expensive therefore. The consensus of advertiser opinion is that it is worthwhile to pay well for an entertaining, clever, selling commercial with a good melody. (Robert Hall's $1,500,000 radio ad budget, half of which goes for singing commercials, has paid off handsomely. "Chiquita Banana" will receive $200,000-$300,000 for radio from United Fruit this year in recognition of her powerful influence.)

However, a sponsor need not use Monica Lewis or the Mills Brothers to sing, nor Bud Collyer or Warren Sweeney to announce, for an effective commercial. With adroit handling, and (of utmost importance) proper programing, he can use much lesser talent, fewer facilities, and still make his tuneful pitch a highly profitable one.

(*Please turn to page* 55)

WRDW

Augusta's oldest (established 1930), most powerful (5000 watts day and night) and most popular (Hooper, 1950) station announces the appointment of

HEADLEY-REED CO.

*as our*

National Representatives

*effective*

July 1, 1950

◆

Memo to Timebuyers . . .

Before talking to your Headley-Reed man, take a good look at these figures

Hooper Listening Index (March-April, 1950) Total calls: 16,132

| Total Ratings | Morning | Afternoon | Evening |
|---|---|---|---|
| **WRDW 30.6** | **WRDW 31.4** | **WRDW 25.0** | **WRDW 36.0** |
| Sta A 25.3 | Sta A 28.7 | Sta A 24.2 | Sta A 24.0 |
| Sta B 23.0 | Sta B 24.6 | Sta B 26.4 | Sta B 19.1 |
| Sta C 19.1 | Sta C 13.2 | Sta C 22.7 | Sta C 18.5 |

*WRDW has more firsts in 30 minute breakdowns than all other stations combined!*

WRDW

CBS for Augusta, Ga.

*A full ½ Hour*

*Musical Variety Show*

Transcribed

# *The* TED LEWIS SHOW

**TOP HIT TUNES and ALL-STAR GUESTS**

## "Is everybody happy.?"

TED LEWIS, the most beloved musical personality of all time, in his own half-hour variety show. The fabulous TED LEWIS — making you smile through your tears in a show of sheer enchantment. A program of music magic — appealing to everybody, young or old. TED LEWIS is everybody's boy. If the product you have in mind is bought and used by people— of any age group, income, or tastes— the TED LEWIS SHOW will sell them!

*Harry S. Goodman*

19 EAST 53RD STREET, PRODUCTIONS NEW YORK, N. Y.

# HERE IS SOMETHING THAT WILL OPEN YOUR EYES!

## Pacific Regional Network opens eyes of ad convention delegates TWO ways

PRN Hundreds of delegates to the recent convention of the Advertising Association of the West literally and figuratively had their eyes opened by the Pacific Regional Network. PRN opened the eyes of delegates to the tremendous advantages of the new 45 station California network, including complete coverage, spot flexibility and local impact by hiring three beautiful models, in appropriate eye-opening costume, to distribute a novelty promotion piece. The giveaway consisted of a specially printed folder with a pair of spectacles with one red and one blue lens. When viewed through the glasses, pictures in the folder took on a life-like third dimensional appearance. The photos featured beautiful models costumed and posed to portray "Coverage," "Flexibility" and "Local Impact." In distributing the promotion piece the models asked each delegate, "Have you had your eyes opened?", and this phrase caught on, sweeping through the ranks of the delegates, male and female alike, each one of whom seemed anxious to be able to reply in the affirmative. Readers of SPONSOR who would like to share the experience of the West Coast convention delegates and have their eyes opened BOTH ways can obtain one of the novelties by writing

PACIFIC REGIONAL NETWORK,
6540 SUNSET BOULEVARD
HOLLYWOOD 28

MODELS DISTRIBUTING PRN NOVELTY

**PACIFIC REGIONAL NETWORK**
**is the BIG NEW NETWORK**
**that offers Advertisers**

**COMPLETE COVERAGE**—FOR THE FIRST TIME, here is a network that provides intensive coverage of every significant California market through 45 radio stations . . . as many stations as the other four networks combined!

**LOCAL IMPACT**—Since advertisers' products are sold in **LOCAL** markets by **LOCAL** dealers to **LOCAL** consumers, the most effective way to SELL the consumer is through his own **LOCAL** station. With 45 **LOCAL** affiliates in 45 **LOCAL** markets, PACIFIC REGIONAL NETWORK offers the advertiser the MAXIMUM LOCAL IMPACT!!!

**SPOT FLEXIBILITY**—Advertisers want coverage to coincide with their distribution. Until PACIFIC REGIONAL NETWORK came into existence SPOT RADIO was the **ONLY** way to secure TAILORED coverage. Now, **PRN**, and only **PRN**, offers the advantages of SPOT FLEXIBILITY with the convenience of a single network purchase and billing, and the ease of network program promotion.

**ALL THESE ADVANTAGES ARE AVAILABLE AT A SAVING OF ONE-FIFTH IN TIME COSTS THROUGH THE PURCHASE OF ANY PRN GROUP OF STATIONS!**

**PACIFIC REGIONAL NETWORK**
6540 SUNSET BOULEVARD, HOLLYWOOD 28, CALIFORNIA

SALES MESSAGE ON PRN PROMOTION PIECE

SPONSOR

# AIR POWER

**SPONSOR presents an 8-page pictorial section devoted to proofs of radio/TV sales effectiveness.**

**Television: The Hofstra study**

**Radio: American Research Bureau, Inc. surveys.**

**Dun & Bradstreet survey. Lazersfeld study**

On the pages that follow you will find graphic evidence of radio TV sales power. From among research projects completed in the past two years, SPONSOR has selected reports which go the heart of advertising's mission. All the research results summarized in this section center around the consumer: his reasons for buying; what pulled him in; what kind of advertising hits him with the most impact; what retailers themselves say works best among consumers in national campaigns. For reading ease, each research report is summarized in pictograph and caption style.

NOTE: Reprints of this section are available to subscribers on request.

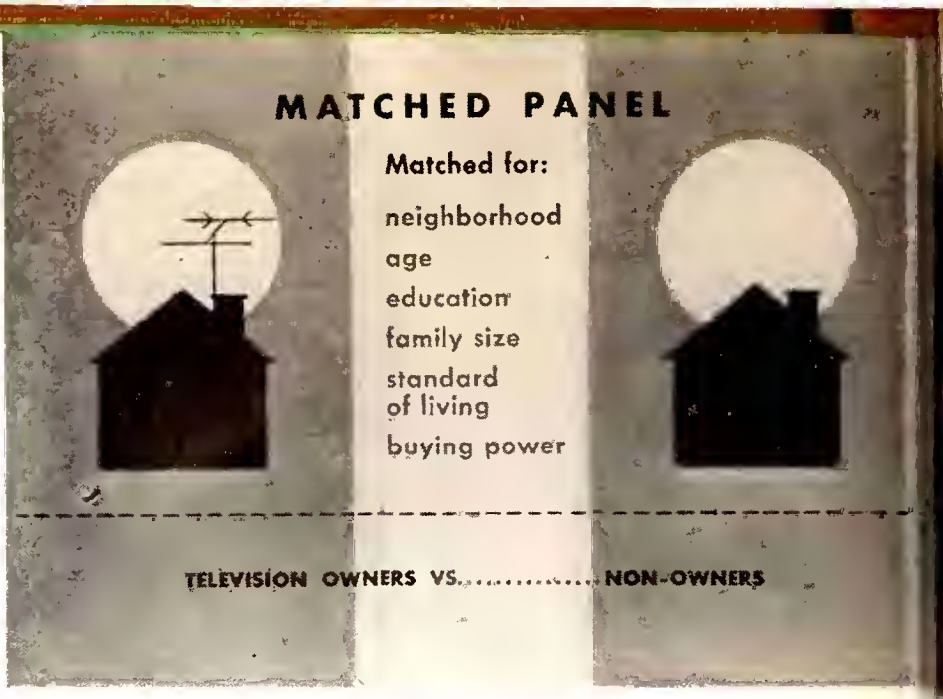
# TV's potent sales punch

**Hofstra study is most convincing measurement to date.**

**It talks in dollars and cents**

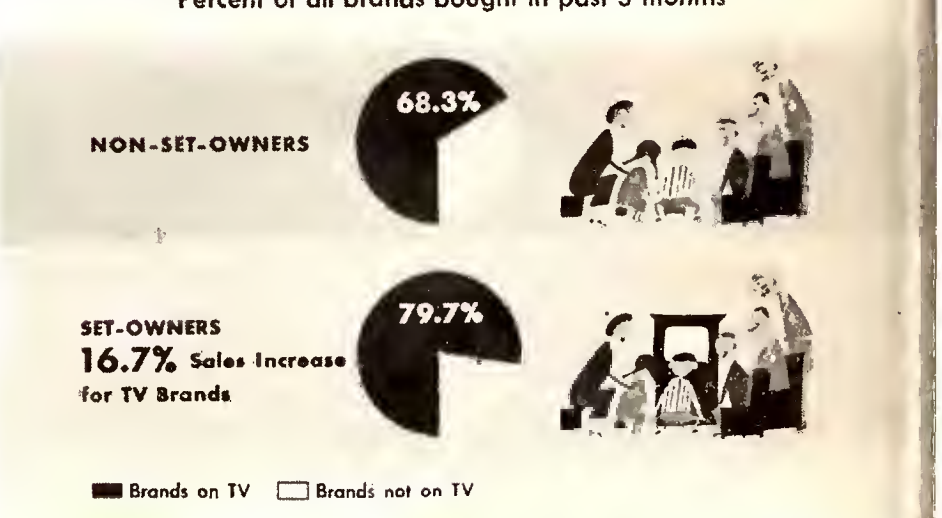
DIAMONDS are a girl's best friend, as the current stage song has it. And, similarly, dollars and cents proofs of a medium's effectiveness are an advertising manager's best friend. Thus far, the most convincing proof of television's sales effectiveness is the Hofstra Study. Though it was released in May, it will stand for a long time as one of the strongest arguments TV salesmen have. It is also a model research project which sets precedents among all marketing studies and has won for its director, Dr. Thomas E. Coffin, one of the four annual awards presented by the American Marketing Association in 1950. On this and the following three pages, you will find a step-by-step description of the highly significant methods and conclusions of the Hofstra Study, presented in quick-reading chart and caption style.

One of the high points of the Hofstra Study is its discovery of the dollars and cents relationship between extra sales produced by TV and cost of TV advertising. For the 15 brands studied, the average total of extra sales per dollar spent on TV was $19. Usually, Dr. Coffin believes, a return of $5 for one is considered successful return on most media. One of the brands studied got a return of $74 in new business per dollar spent.




**1** Only difference between two groups selected for Hofstra study was ownership of TV set. This meant that any difference in buying between two groups must be due to TV. Enough interviews (3,270) were conducted for validity. One-third of interviews in N.Y.C.; rest in Long Island

**4** Overall result: "average TV-advertised brand" shown above is composite of all the products studied. Difference between purchases of owners and non-owners amounts to a 30.1% sales increase for TV brands among owners (Pantry survey gave additional confirmation of results)




**7** Full circles shown above represent all brands of durables bought in three-month period. White segment of circle represents purchases of non-TV brands. Difference between white segment in set-owner circle and white in non-owner is 36%. Durables not on TV lost over one-third

## BRANDS STUDIED

**2** Fifteen low-cost, frequent-purchase brands which advertised on TV were paired with 13 non-TV brands. Brands in the two groups were matched for similarity of advertising history. Sunoco and Socony were paired with Texaco and Gulf; Chase and Sanborn with Maxwell House

## COMPLETE RE-SURVEY

(96.6% of all cases re-interviewed)

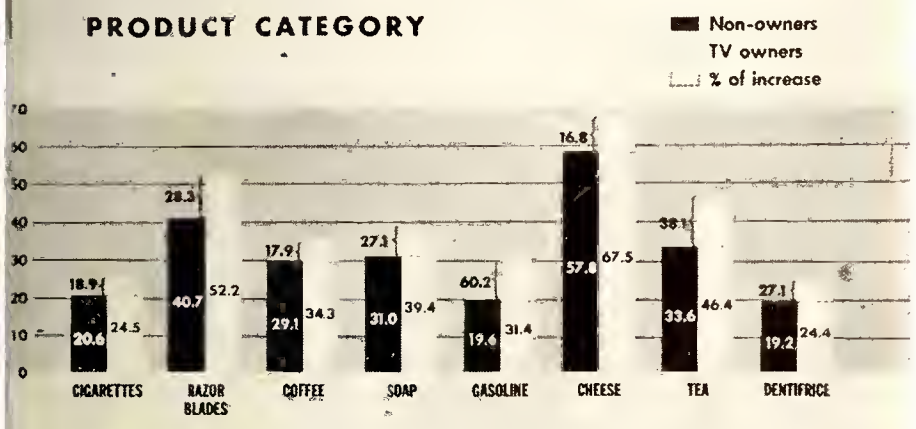
| | NON-OWNERS | TV-OWNERS | TOTAL |
|---|---|---|---|
| SURVEY 1 .... January 1949 | 902 | [illegible] | 1651 |
| 4 months later SURVEY 2 .... May 1949 | 810 | [illegible] | 1619 |
| | | | 3270 |

(72 Non-Owners bought sets between surveys)

TO CHECK CONSISTENCY • TRENDS • RECENT SET BUYERS

**3** Four months after first survey, which included questions on viewing, commercial remembrance, and brand use, a second survey was made. It covered same brands, same questions, and basically the same people, providing double check of results (96.6% of respondents rechecked)

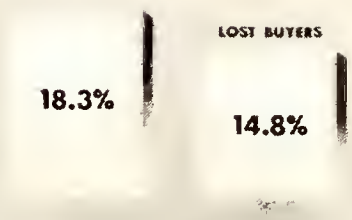
## TELEVISION INCREASES SALES FOR EVERY PRODUCT CATEGORY




Percent of each group buying TV brands in past month

**5** What can television sell? Results shown above indicate effectiveness for every type of merchandise studied. Note that the gasolines advertised on TV had 60.2% more sales among set owners. Dr. Coffin believes nature of advertising rather than product accounts for varied results

## Brands NOT on TV LOSE SALES in TV homes




**19.1% sales loss**

Average percent buying 13 competing brand NOT on TV

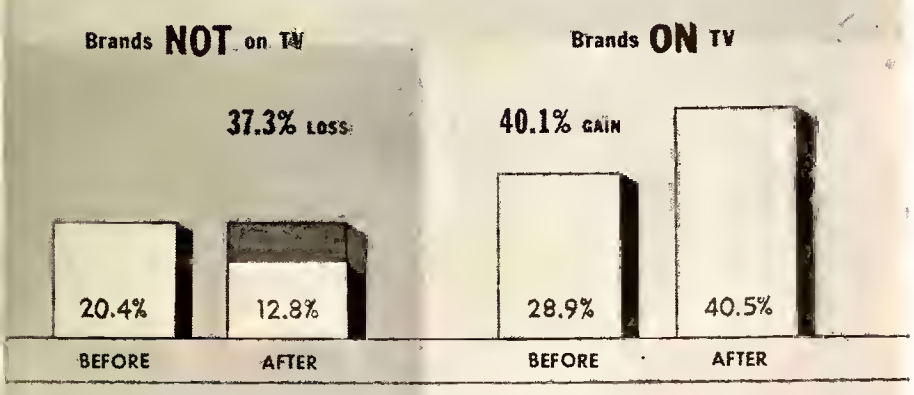
**Customers LOST per M sets...35**

**6** Not only does TV increase sales of TV-advertised brands in television homes; it also cuts the sales of non-television brands in those same homes. Thus advertising on TV "saves" customers which advertiser would lose if he were not on TV. Concept of "saved customer" is new

## SAME PEOPLE....

**Before and After owning a TV set:**

(Percent buying brand in past month)




**8** In re-interview phase of Hofstra study, researchers found that 72 people who were non-owners in the first survey had since bought sets. They were thus able to determine difference TV has on sales in brief two to three-month span of ownership. Television made immediate changes

## Television increases total sales

Brands mentioned as purchased during past month

| mentions | Non-set Owners | Set Owners |
|---|---|---|
| TV brands studied | 2,099 | 2,625 |
| Brands not on TV | 960 | 776 |
| All unlisted brands | 799 | 627 |
| Total mentions | 3,858 | 4,028 |

A 4.4% increase in total buying by set owners

**9** Can anything sell more soap or more cheese to Americans? They're thoroughly bathed and cheese-fed now. But television did it. Adding up all the figures, the Hofstra interviewers found that TV had increased total sales among viewers by stimulating use and more frequent purchases

## Does sales effectiveness HOLD UP . . . BEYOND the novelty stage?

10 First thing skeptical advertiser is likely to ask is: "Does TV's impact wear off?" Hofstra study anticipated such rebuttal, therefore made special breakdown of TV-owner panel by length of ownership. Buying actually turned out to be just as high among long-time owners

## Does Television's influence stop with set-owners?

What about
non-owner viewing
and its effect
on sales?

The Hofstra Study
explored this area, too . . .

11 In a one-month period, two-thirds (68.4%) of the non-owners interviewed had seen television at a friend's home or elsewhere. These non-owners watched for an average total of 7.9 hours per month. This had a marked effect on their purchases, adding to proofs of TV effectiveness

## COSTS

(Case history of a food product)

| | | |
|---|---|---|
| Time + Talent + Commercials | $11,988 | per week |
| Two products advertised | $ 5,994 | per product |
| New York share of cost | $ 2,488 | per product per week |
| New York cost per M sets | $ 4.15 | per week, or |
| | $ 16.60 | per month |

*Since study, TV rates are up, but cost per thousand is down.

14 Just how expensive is it to get results on television? The case study shown above and to the right is a conservative costs estimate based on the number of new buyers who say they use TV-advertised brands regularly. This program had 41.5% of its circulation in New York

## RESULTS . . . . Cost per new buyer

6½ cents cost per extra buyer per month

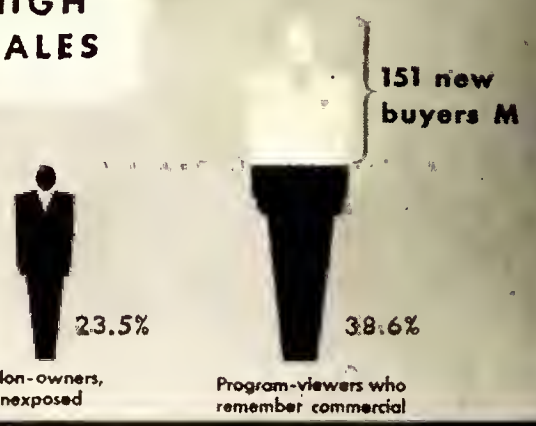
15 In chart at left, cost per thousand sets in New York works out to $16.60 per month. This particular advertiser gained 257 extra regular users per thousand sets, Hofstra study found. He thus got additional customers to those supplied by other media for 6½ cents per month

## High Commercial-Recall

3 out of 4
program-viewers
remember seeing
the commercial

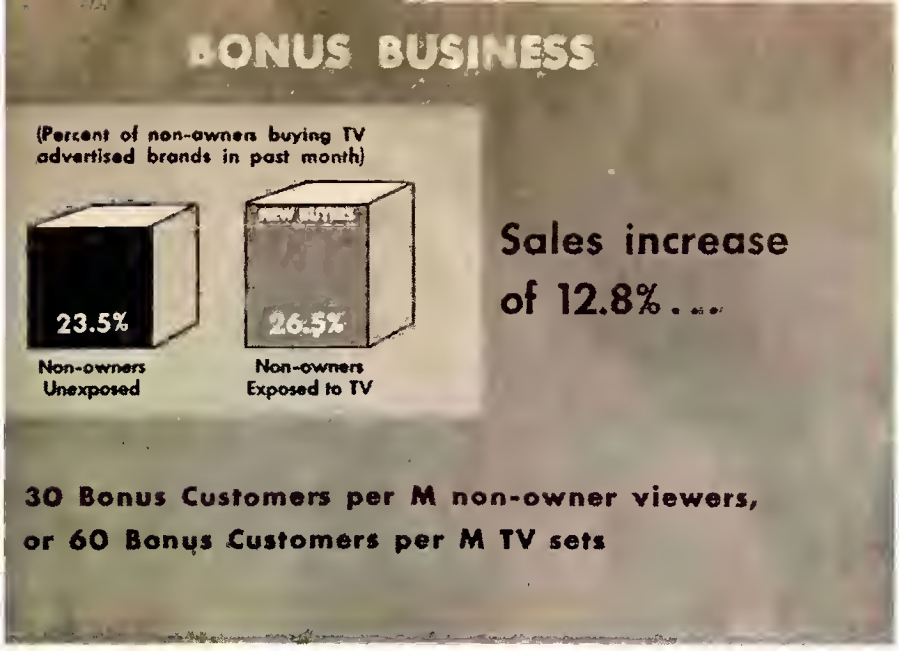
18 How does TV get results like those shown previously? It's a matter of drawing attention to the programs and commercials. Buying is directly proportional to regularity of viewing. One index of the effectiveness of visual commercials is the strikingly high proportion of recall

with resulting HIGH SALES

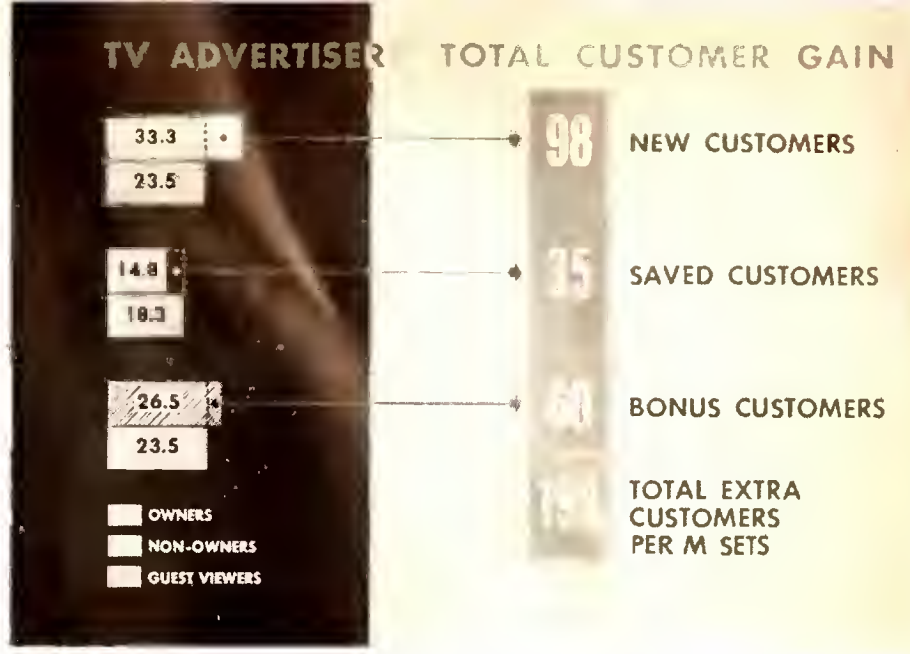



64.3% Sales Increase

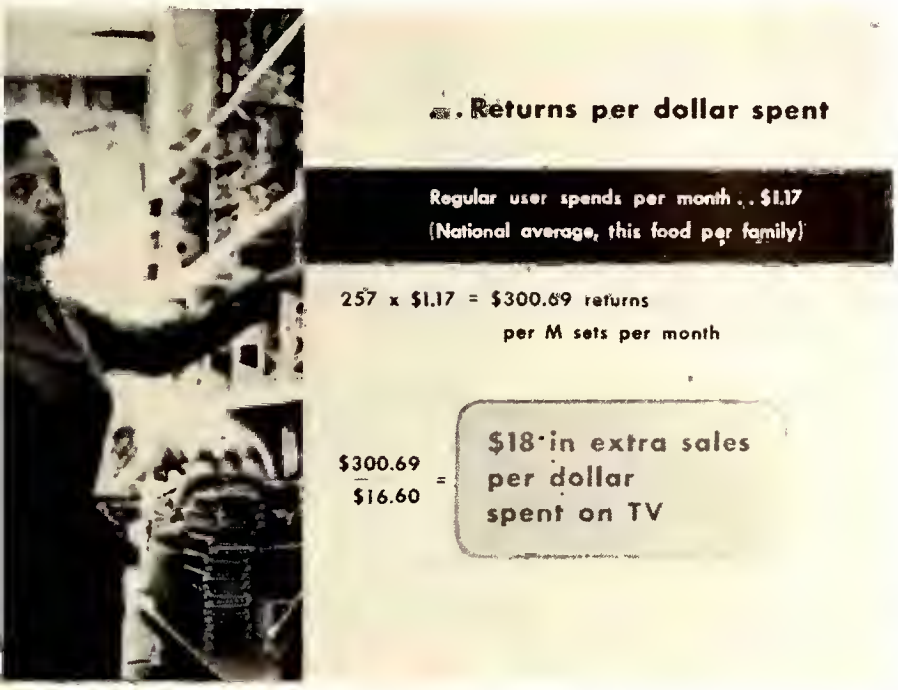
19 High commercial recall results in high sales. Base for chart above is the sales of TV-advertised brands among completely unexposed customers. Larger figure at right is derived from the three out of four viewers who remember commercial. Sales figures are for one month period




12 Chart for bonus business above starts with the minority of non-owners who had no exposure to TV. Of these unexposed non-owners, 23.5% bought brands advertised on TV. But, of the non-owners who were exposed, 26.5% bought TV brands (free sales plus of 12.8%)

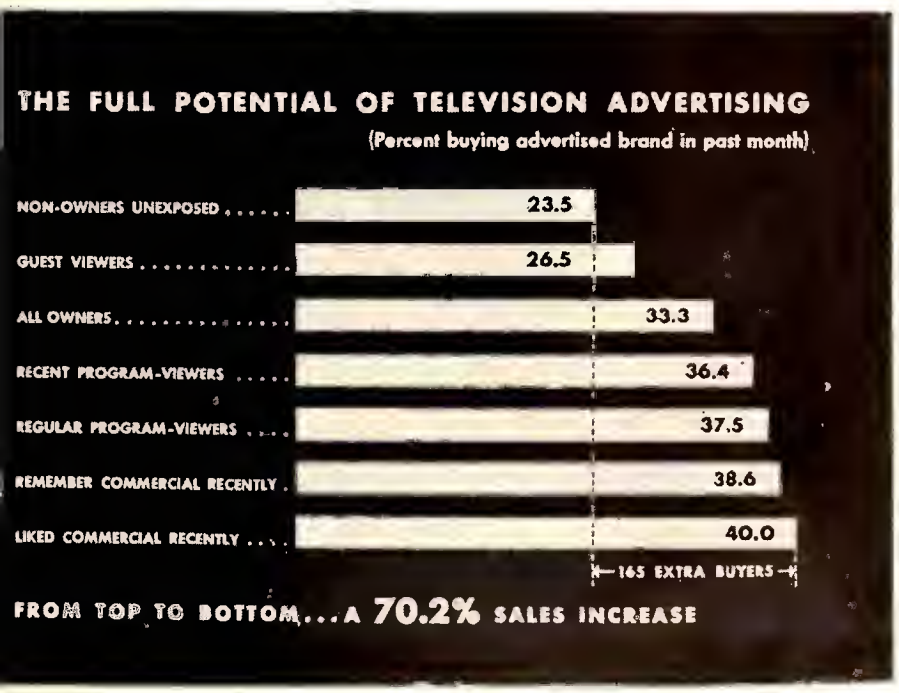



13 As previous picture panels have indicated, TV ups sales three ways: (1) among owners; (2) among non-owners; (3) among customers who would otherwise be lost to TV competitors. Figure of 98 new customers above is comparison of unexposed non-owners with owners




16 In panels 14 and 15 cost per extra buyer of a food product was worked out. That figure means little without this clincher: how much new business in dollars will TV dollars buy? Chart above gives the answer. The 257 figure used to multiple by $1.17 is figure for new users

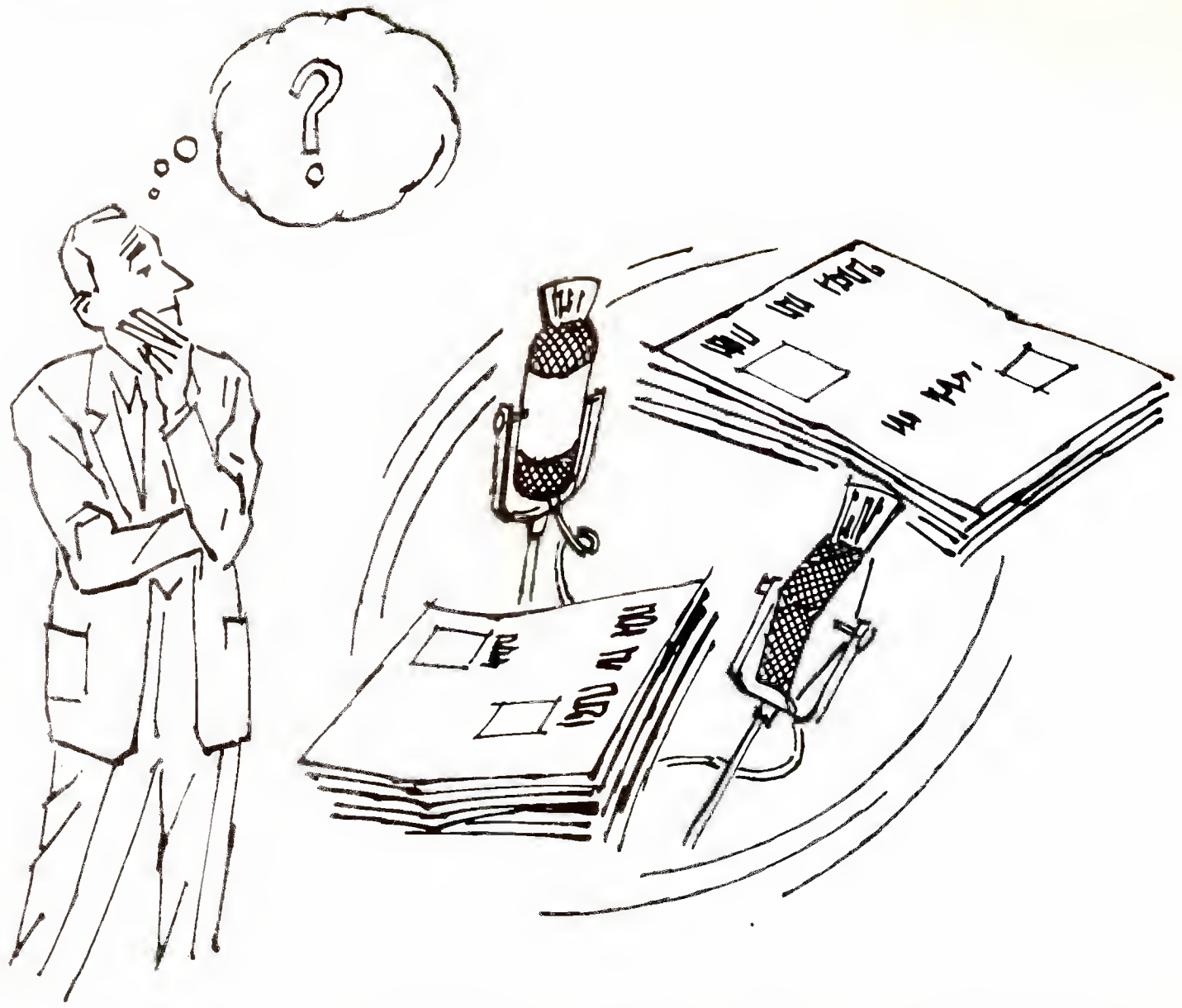
17 Is $18 in extra sales per dollar spent a typical figure? Actually, it's under the average for all 15 TV-advertised brands studied (see above). Hofstra study is one of first to work out extra sales per dollar ratio. One brand studied actually hit $74 in new business per $1 spent




20 Seven breakdowns of Hofstra sample are summarized above. Figures represent percent of each group who bought average TV advertised brand in past month. The 70.2% sales increase noted above represents difference between buying on top and bottom lines of chart

21 Strong point of Hofstra study is its basic simplicity. Though results were tabulated in many ways (as panels shown have indicated), the basic research was straightforward. Two groups studied were painstakingly balanced so that only difference between them was set

1 ARBI surveys



LOCAL ADVERTISERS SEEKING TO CHOOSE BETWEEN RADIO AND NEWSPAPERS ARE PERPLEXED BY INTANGIBLE PRO'S & CON'S

# Three proofs of radio's vitality

## ARBI, Lazarsfeld, Dun & Bradstreet studies all indicate radio's sales power in direct terms

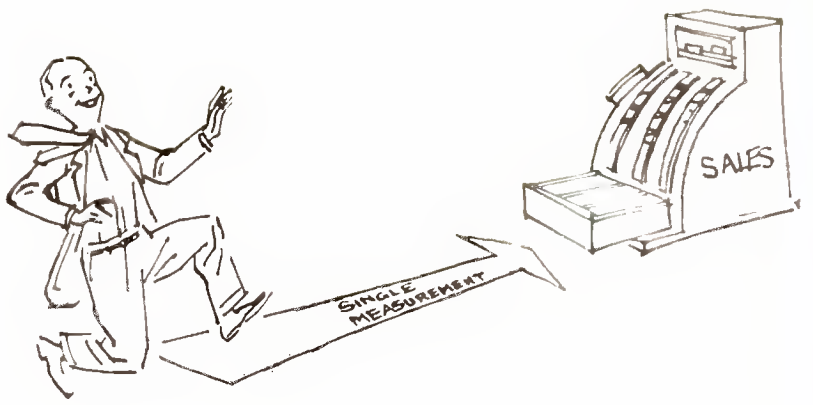
The perplexed and slightly peeved gentleman in the drawing above is a local advertiser trying to make up his mind between newspapers and radio. There's a lot to confuse him. Black and white salesmen push circulation, multiple readership, and other less substantial factors. Radio pitches on BMB, program ratings, mail response, and a host of other arguments.

But definitive dollars and cents arguments based on *who's buying* rather than on who's *listening* or *reading* are relatively rare.

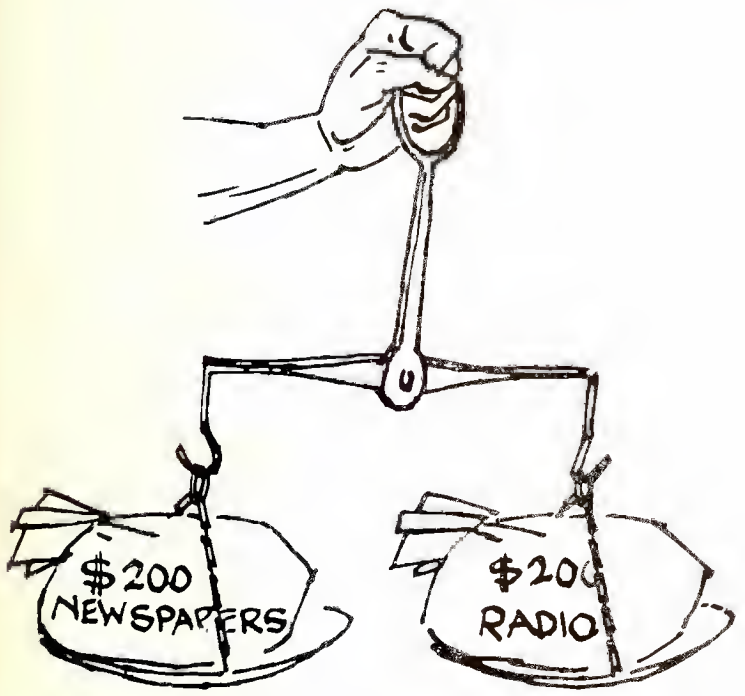
Every once in a while, however, researchers come up with studies that ring the cash register bell. Most recently, the American Research Bureau, Inc., of Seattle, has developed a technique for testing newspaper vs. radio effectiveness on a customer by customer basis. (And radio's way ahead in sales wattage.) In 1948 Dun and Bradstreet asked druggists, grocers, and gas station owners what medium does the most for sales of well known brands. (Radio was cited by an overwhelming majority.) And in 1949 the famous Lazarsfeld study (made for newspapers themselves) psychonalyzed housewives, found that radio outdistanced newspapers by far in selling impact.

All three of these research projects have this in common: their evidence revolves around customers or retailers rather than around factors far removed from the market place. On this and the next two pages you'll find charts and drawings which tell the story of these three research projects. It's really the story of radio's sales vitality.

2 Though reader and listener measurements are valuable, they don't get to the retailer's problem: "what gives me most sales per dollar spent?"




3 American Research Bureau, Inc., of Seattle, ignores program ratings, focusses on store traffic and sales attributable to newspapers, radio




4 ARBI works this way: Retailer puts equal amounts of money into ads and radio announcements, plugging same item. Result is acid test

5 Radio outpulls newspapers consistently in ARBI tests. Traffic attributed to radio is higher as well as volume of sales. Interviews get data

ADVERTISING QUESTIONNAIRE

"The Advertising Department of this store is making a study of the effectivensss of its advertising. Would you mind answering a few questions to help us to determine how effective this advertising is?"

1. How did you learn about our special offer?

(a) Newspaper advertisement
(b) Radio advertisement
(c) Other:
Window display
Salesman
solicitation
Direct mail
Friend told me
Just shopping
Miscellaneous

(After giving respondent t
in Q. 1, ask:)

2. (a) (If newspaper): When
the newspaper?
(b) (If Radio): When did

3. (a) What was there about
attracted you?
(b) What was there about

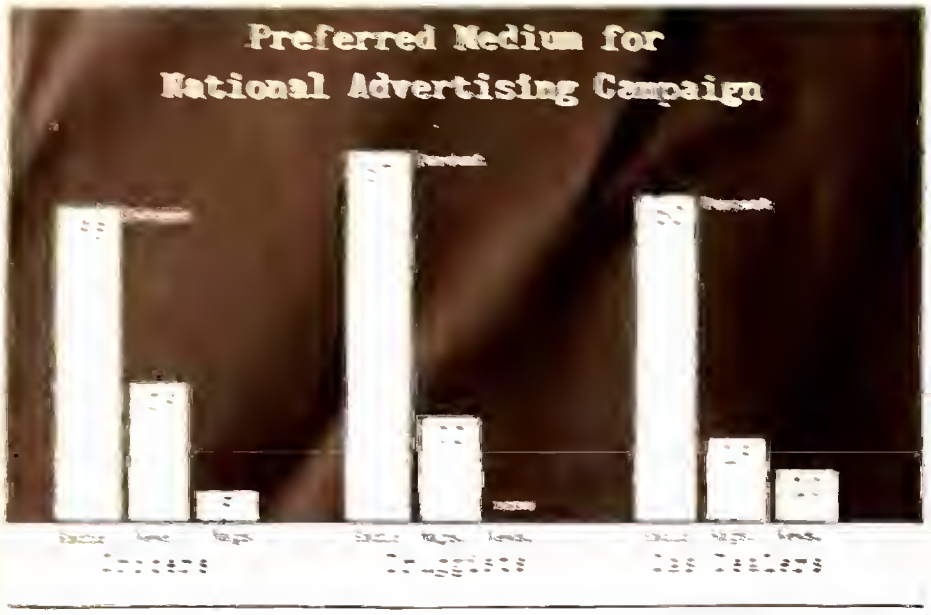
6 Interview questions are designed to prevent prejudice. Customer is asked general question first, then gets chance for specific comment

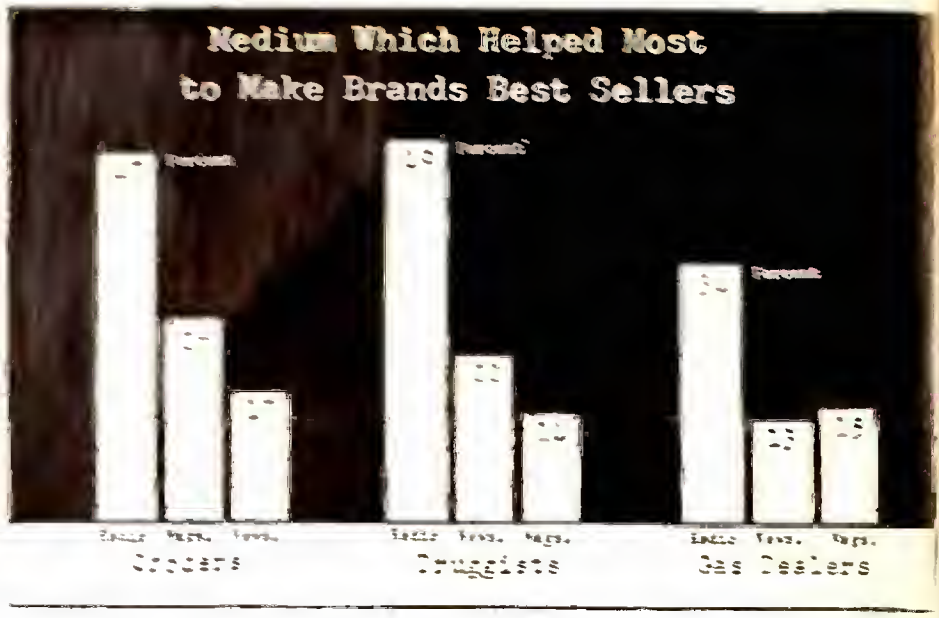
## *ARBI surveys 10 stores*

*Total advertising investments:* *Newspapers* ..... *$673.02*
*Radio* ..... *$671.19*

| | RADIO | NEWSPAPER | BOTH | OTHER | TOTAL |
|---|---|---|---|---|---|
| Traffic | 347 | 229 | 96 | 314 | 986 |
| % Traffic | 35.2% | 23.2% | 9.7% | 31.9% | 100% |
| Traffic Purchasing Test Mdse. | 222 | 151 | 67 | 128 | 568 |
| % of Traffic Purchasing Test Mdse. | 64.0% | 65.9% | 69.8% | 40.8% | 57.6% |
| % Dollar Value of Purchases of Test Mdse. | 41.6% | 27.7% | 8.8% | 21.9% | 100% |

7 Results shown above are for a series of 10 store tests made in Pacific Northwest. Key figure (at bottom) is for % dollar value of purchases




## 2 Dun & Bradstreet survey

## 3 Lazarsfeld study

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## Transcriptions

**Q. Are national advertisers increasing their purchases of transcribed programs?**

A. National advertisers are placing more and more money into local and regional markets in order to more effectively pinpoint their radio advertising (see Dealer Co-op). In the trend toward spot and low-budgeted night shows, transcriptions such as those sold by Ziv, MGM Radio Attractions, TSI, and others are finding a ready market. The Frederic W. Ziv Company, for example, had a one-program beginning in 1937, today produces 22 programs budgeted at over $10,000,000. More than 1,100 stations carry their programs. In 1946, they had only 12 national advertisers sponsoring shows on a spot basis; today, they have 118. Among their advertisers are virtually every automotive concern, Coca-Cola, Pepsi-Cola, P & G, Borden's, Pet Dairy Products, First National Stores and Fleer's Double Bubble Gum. MGM Radio Attractions has eight shows of top calibre on over 200 stations. The Harry S. Goodman Radio Productions list about 800 advertisers using 16 to 18 Goodman shows. The Sterling Drug chain recently signed with Goodman for *Your Gospel Singer*, for 10 markets. If the program proves successful, the chain is prepared to expand to 123 markets. TSI has just signed with Pepsi-Cola for its Golden Gate Quartet e.t.'s on a WDIA, Memphis, test of the Negro audience. The Charles Michelson Company reports a recent contract with the Elgin National Watch Company. Michelson has about 750 advertisers using 33 shows. Some firms like Mayfair, Los Angeles producer of *Box 13* with Alan Ladd, turn out shows that equal or surpass network creations. Trendle-Campbell's *Lone Ranger* is a case in point. So are the *John Charles Thomas show*, Teleways; *Hollywood Theatre of Stars*, MacGregor; and *Beatrice Kay Show*, Richard Ullman.

**Q. How popular are transcribed programs in comparison to network offerings and live local shows?**

A. Popularity depends necessarily on the show itself, and upon the competitive shows. Transcriptions are today more accepted than ever before. Transcribed Westerns and mysteries hold a high place among a[illegible] shows. *Boston Blackie*, *Cisco Kid*, *It's Showtime from Hollywood*, *The Guy Lombardo Show*, and *Favorite Story* Ziv[illegible] have garnered amazing ratings. *Mystery House* Goodman[illegible] had the highest Hooper rating 19.5 in Chicago WGN for 10 p.m. programing. In Omaha, WOW hit an 18.2 Hooper with the *Ad Western Theatre* Goodman. The *Sealed Book* show Michelson in Cincinnati WCPO had the highest Hooper 12.[illegible] for 6:30 p.m.

[illegible] programs. [illegible] an example of transcription results is that of Endocrine Beauty Salon. The company has a direct mailing piece on its MGM transcription program. The unexpected tremendous response [illegible] replies [illegible] three weeks forced the company [illegible] cause the [illegible]

**Q. In general, how expensive are transcriptions?**

A. Costs vary from $2 or $3 a program to as much as $1,000 for a show in a metropolitan area. The ra[illegible]


SOUTH BEND IS A MARKET—

NOT JUST A CITY—AND

# WSBT COVERS IT ALL

South Bend is one of the biggest, richest, and most responsive markets in America. Its heart is two adjoining cities—South Bend and Mishawaka—with a combined population of 107,000. The entire South Bend market contains more than half-a-million people. In 1948, retail sales were over half-a-billion dollars!

WSBT—and only WSBT—gives you thorough coverage of this great market. Plus this, the rest of WSBT's primary area gives you an additional million people whose retail purchases in 1948 amounted to $911 million.

You need the South Bend market. You get it—all of it—only with WSBT.

WSBT
SOUTH BEND

5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

program will vary in cost in different markets depending on the size of the market and sometimes the station. For example, the *All Western Theatre* (half-hour) varies in cost from $8 a program in small cities to $300 a program in the largest areas; the cost in a city like Omaha would be about $40.

**Q. What library and program transcription services are there and how do they function?**

**A.** Several firms now are set up to provide transcriptions on an affiliate or library basis.

M-G-M Radio Attractions, with eight Hollywood-name shows available, has an affiliate setup. A station taking five or more shows achieves "affiliate" status, entitling it to receive the package at a greatly reduced rate. The affiliate gets "exclusive" rights in its area, can utilize the programs as participation announcement carriers or for single sponsorship, local or national, and gets the benefit of promotional and sales effort by Music Corp. of America, reps for M-G-M. The shows total five and one-half hours weekly, have space for 49 one-minute announcements. Advertisers may buy these programs, or tailor-made packages, at a cost of between 37½% and 50% of each station's one-time rate.

M-G-M shows are *The Hardy Family: Good News from Hollywood: Dr. Kildare; M-G-M Theatre of the Air; Adventures of Maisie; Crime Doesn't Pay; Hollywood U.S.A.: At Home With Lionel Barrymore.* Sponsors include Nedicks, Olympic Radio & Television, Zotos (Fluid Wave), Fisher Baking Co., Old Judge Coffee, Frost Stores.

Michelson will launch its first library venture in September with the release of a package embracing drama (including adaptations of some Dumas' works), mystery, comedy-variety, musicals, pop and classic, and inspirational programs, all 15 and 30 minutes long. The package will be leased to stations on a one-year subscription basis, and shows may be bought singly.

The Bruce Eell's Program Library Service, a library operation, offers stations its entire 1500 quarter-hour assortment of comedy, adventure, mystery, juvenile, dramatic, variety and musical type shows at rates depending on population in station areas. Eells gives "exclusives" in primary areas.

## Music libraries

**Q. What are the advantages of sponsoring already-prepared and scripted programs by music libraries (available via radio stations)?**

**A.** Many top talent music shows, expertly built and scripted and easily adapted to local selling, are available at the local station at very low cost. This is the key to why so many local and regional (and gradually, more national) sponsors have been snapping up the shows based on music libraries, which are now standard equipment at a majority of stations. These shows feature such star names as Dick Haymes, Fran Warren, Vic Damone, Mindy Carson, Frankie Laine, and Tex Beneke; the artists record on an exclu-

sive basis.

Very frequently library shows pull down top ratings. For example, Associated Library's *Songs America Sings* over WSJS in Winston-Salem, N. C., recently captured a Hooper of 15.1 vs. 14.3 for *Counter-Spy* on another network at same time.

Each library is supplied on an exclusive basis to one station subscriber in a given area. Music library transcriptions are flexible, can be maneuvered to desired time slots, and they are now beginning to be heavily supported merchandising-wise. Some library firms provide not only program promotion aids, but merchandising plans to help retailers get most from point-of-sale and merchandising tie-ins. Leading music program services are Lang-Worth, Capitol, World, Associated, Standard, RCA Thesaurus, MacGregor, Sesac, and Cole.

**Q. What do the shows cost?**

**A.** Via transcription, thousands of dollars worth of name and glamour value are available to sponsors for "pennies." For example, *The Stars Sing*, a 15-minute 6-times-a-week show, costs Associated $6,840 per week to produce live. This same program can be bought by a sponsor on transcription for $150-$200 a week or less, depending on local time and production charges. Lang-Worth's *Cavalcade of Music* costs about $7,500 to produce, is sold to sponsors on stations in many major cities at the flat rate of $1.00 a minute (30 min.) plus local time charges.

The advent of TV and reduced budgets for AM are causing many national advertisers as well to look with favor on economical library shows in their growing move towards spot. Sears, Roebuck, Sherwin Williams Paint, Procter & Gamble, The Borden Co., Benson & Hedges and Tronmers Beer are a few using musical transcription programs, frequently in combination with their local distributors.

Radio is shifting more to music and news, many experts say. It thus appears that music libraries will grow in importance to national advertisers.

**Q. Are music libraries expanding to include other types of programs available for sponsorship? What types?**

**A.** Originally, the music library consisted only of the musical transcriptions leased to stations. Then to help the stations program the music, the libraries began to supply scripts and other aids for using it as a source of commercial programs. Now, several of the music libraries are adding types of transcriptions and scripts that are a departure from straight music shows.

Come October, Lang-Worth will offer three new shows, one comedy type, one Western, and its *Mike Mysteries* detective program (revised). One of RCA's Thesaurus shows, *Win A Holiday*, features a quiz angle wherein listeners win trips by answering musical questions. World Broadcasting has introduced *Musical Weather Jingles*, *Musical Time Jingles*, and *Feature Program Signatures* for use by sponsors, and Standard has also come out with a collection of weather jingles. World's *Homemaker Harmonies* is a service feature for women, blends music with


# bigger by far than 10 years ago!

*. . . Almost 3½ times more retail sales dollars—*

*$1,246,420,000 last year! (And lots more people, too!)**

# try WBT for size!

JEFFERSON STANDARD BROADCASTING COMPANY • 50,000 WATTS

CHARLOTTE, N. C. • REPRESENTED BY RADIO SALES

## To an Account Executive

## with radio budget problems and an ulcer

Perhaps you have never smelled the fragrance of new-mown hay tedding on rolling acres, or watched the clean steel of a plow slipping through the fertile black soil of Iowa. Antonin Dvorak made powerful music for the *New World Symphony* from such ingredient. We, more interested in powerful buying power, prefer to hear the music made by the seasonal *finale*: the clunk of hard ears of corn hitting a backboard, the hiss of a thresher spewing kernels of wheat for tomorrow's bread. *Iowa's [illegible] million acres of [illegible] soil produce, among an abundance of other things, [illegible] nation's food [illegible] and contribute to the high per capita [illegible] Iowans, [illegible] above the national average.*

The half-acre in the country to which you repair week-ends—or aspire to—is about [illegible]th the size of an average Iowa farm. If you feel that you ought to have a gold mine in the back yard just to meet your country living costs, compare your situation with an Iowan's. *Iowa's rockless soil produces more wealth each year than all the gold mines [illegible] the world.*

Before you dash out for a harried lunch of soft-boiled eggs and a glass of milk (while many an Iowan is tuning his radio to WMT and sitting down—at home—to a leisurely noon-day meal of sizzling steak, golden roasting corn dripping with freshly churned butter, tender garden peas, strawberries and cream . . .) consider this:

A one-minute Class A commercial on WMT has a potential audience (within the 2.5 mv contour) of more than 1.1 million people and it budgets at $27.00 (52-time rate). It's a market worth reaching—and in Eastern Iowa WMT reaches.

*Please ask the Katz man for additional data.*

5000 WATTS [illegible] KC

WMT CEDAR RAPIDS

DAY & NIGHT

BASIC COLUMBIA NETWORK

Your invited to this
INVESTIGATION
The more you investigate...the more Miami looms up as a profitable market. The more you investigate, WIOD will be your selection to SELL your products and services.
For The Details... Call Our Rep
George P. Hollingbery Co.

James M. LeGate, General Manager
5,000 WATTS · 610 KC · NBC


household and fashion hints.

Because the price of the library includes all additional offerings, these availabilities offer the advertiser, whether national, regional or local, low cost programing with unusual variety.

## Foreign-language broadcasting

**Q. What's the business outlook for the foreign-language markets?**

**A.** Prospects are better than ever. Research and measurement projects instituted during the last year have shown, for the first time, that the foreign-language audience groups are bigger and more cohesive than was previously estimated. An NAB survey has disclosed that a total of 384 stations broadcast programs in languages other than English—Italian, German, Yiddish, Polish, Russian, Spanish, and many other tongues. The foreign language listener will tune in on TV, but he won't forego his native-tongue radio show.

**Q. Where can an interested advertiser obtain data on foreign-language markets and their sales potentialities?**

**A.** From the individual station representatives, the stations themselves, and from the Foreign Language Quality Network. The latter organization, located in New York, has taken the first big step toward collating and unifying market data on foreign-language stations, and toward establishing uniform standards of coverage, measurement, and rate calculation. The advertiser who wants to reach the Italian listener, for example, can obtain through this central source data on the Italian radio audience not only in New York, but also in Philadelphia, Chicago, Boston, and other major markets. (Ralph Weil, of WOV, is president of the FLQN, and Claude Barrere is general manager.

**Q. Is the foreign-language market big enough to attract the national advertiser?**

**A.** Certainly. And a blue-ribbon list cashes in on it. Several national advertisers, particularly electrical appliance and radio and television manufacturers, beam specially-written commer-

cials toward one or more segments of the foreign market. Conversely, other manufacturers, notably La Rosa, in the Italian food field, and Manischewitz, for Kosher products, have spread out into the wider English language station field from a modest beginning on a foreign-language station.

## Mail order and P. I. advertising

**Q. Is radio being used increasingly for direct selling? If so, why?**

**A.** The increasing trend toward spot is in itself an indication of the growing emphasis on direct selling. Mail-order radio, once used by only a few advertisers for selected items, now covers virtually every product the mails will carry—books, toys, novelties, food specialties, records, greeting cards. The advantages to the advertiser are manifold: results are tangible and clear-cut; there is no distribution problem, thanks to the mails; mail order is especially efficacious in rural areas, inaccessible through normal sales channels. Perhaps significant is the recent institution of mail-order radio campaigns by department stores—notably Schuneman's, St. Paul.

**Q. What about the anti-mail order talk? Are there any valid objections?**

**A.** Not if it's "kept clean." Individual stations and industry organizations are delighted to approve mail order business, if it's placed in accordance with two cardinal rules: (a) all time should be bought at card rates; (b) the merchandise must not be misrepresented, or the advertising claims exaggerated. Undercutting card rates is a ruinous practice benefiting no one over the long haul. If merchandise is misrepresented in mail-order offers, the station is left holding the bag, the customer is justifiably disgruntled, and the advertiser gets a black eye.

**Q. What about "per inquiry" radio advertising?**

**A.** A recent spurt in P.I. tended to create the impression that this form of timebuying was again on the upgrade. On the other hand, the National Assn. of Radio Station Representatives which has led an industry fight against P.I., says "P.I. is dead." The truth lies somewhere in between. The odds are that P.I. is far from robust. The most recent activity on the P.I. front centers around the Chicago firm of Radio Values, Inc. Radio Values claims to have 100 stations lined up for a heavy fall campaign. The firm began tests in primary markets last month, to continue through July and August. You can find plenty of small coverage stations taking P.I. business; very few large ones who care to do business on this rate-weakening basis.

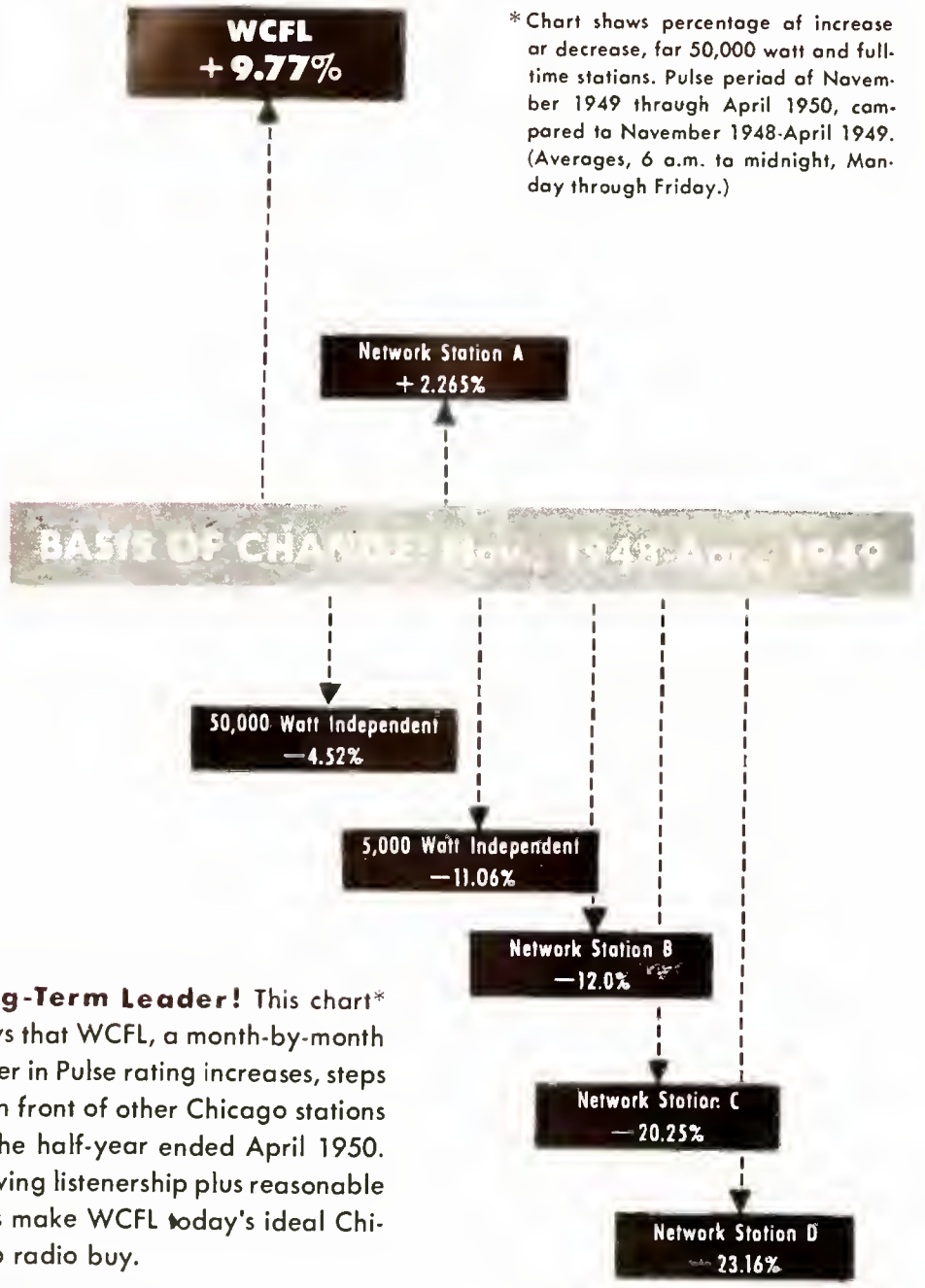
**Q. What is the radio industry's chief objection to P.I. business?**

**A.** The overwhelming consensus is that P.I. is a form of "time chisel" which, once begun on a sizable scale, would demolish rate structures and result in utter chaos among stations. Any advertiser who is committed to a P.I. deal should remember that such busi-

## and now...over a 6-month period...

# WCFL Leads in Chicago

## in Pulse-Rating Gains




* Chart shows percentage of increase or decrease, for 50,000 watt and full-time stations. Pulse period of November 1949 through April 1950, compared to November 1948-April 1949. (Averages, 6 a.m. to midnight, Monday through Friday.)

**Long-Term Leader!** This chart* shows that WCFL, a month-by-month leader in Pulse rating increases, steps far in front of other Chicago stations for the half-year ended April 1950. Growing listenership plus reasonable rates make WCFL today's ideal Chicago radio buy.

**WCFL**

*An ABC Affiliate*

**50,000 watts • 1000 on the dial**

***The Voice of Labor***

**666 Lake Shore Drive, Chicago, Ill.**

**Represented by the Bolling Company, Inc.**


ness is suspect, from the station's viewpoint, and proceed accordingly.

## "Deals"

**Q. What about the "deals"—is there anything wrong with them?**

**A.** Plenty. Complicated as some of the recent "deals" have been (particularly L'Affaire Beulah (P & G) and the General Mills-Lone Ranger scheme) one fact emerges clearly: all of them embody a "chisel" of one kind or another. The outcry against such attempts at rate-freezing, led by industry organizations and supported by all segments of the trade press, may well have nipped another insidious trend in the bud. However, there have been reports of new "deal" eruptions on a smaller scale. These involve Durkee Foods and Bulova watches. The Durkee deal, as it's worked on stations in Ohio, give the station, in return for a packet of announcements, five per cent of the monthly take of the local Durkee distributor. The Bulova deal, which originated with a retailer in Texas and is reported to be spreading, is a mail-order offer. The station plugs a Bulova watch on the installment plan with a $1 down payment. The station and dealer split the first dollar; thereafter only the dealer collects.

**Q. Why have some stations accepted such deals, if they are undesirable?**

**A.** Because many smaller stations are feeling the pinch, financially, and have been unable to resist the temptation.

**Q. Does the advertiser bear any responsibility in such situations?**

**A.** He certainly does. Existing discount structures in both radio and television already are weighted in favor of the big advertiser. Why jeopardize the rate card structure of important advertising media for a temporary gain? Aside from this, all such maneuvers smell unpleasantly of attempts at price-fixing—an activity that various branches of the Federal government regard with disfavor and one which, if continued, will inevitably lead to more of the "government interference" that Big Business fears.

*(Please turn to page 66)*

# KMPC proves the aphorism

★

*"Radio—*

*America's Greatest*

*Advertising Medium"*

★

A Leader
in
Los Angeles

50,000 Watts
10,000 nights

**KMPC**

Dial
710 kc

"Dollar for Dollar—Coverage-Wise
Southern California's Best Buy"
H-R Representatives Inc.
National Representatives

# HIGHER RATI

# MORE RENEW

# EASIER SALE

**WRITE *TODAY* FOR "ZIV-PLANNED" SELLING AIDS, AUDITI**

• OTHER FAMOUS ZIV QUALITY SHOWS •

★ MEET THE MENJOUS
★ CALLING ALL GIRLS
★ PHILO VANCE
★ PLEASURE PARADE
★ OLD CORRAL
★ MANHUNT
★ WAYNE KING SHOW
★ KORN KOBBLERS
★ LIGHTNING JIM
★ BARRY WOOD SHOW
★ DEAREST MOTHER
★ FORBIDDEN DIARY
★ FAVORITE STORY
★ ONE FOR THE BOOK (SAM BALTER)

# ...GS!

## WITH ZIV'S

# "BOSTON BLACKIE"

*Radio's most exciting half-hour mystery-adventure show!*

| ZANESVILLE | KANSAS CITY | MOBILE | ASHVILLE |
|---|---|---|---|
| 26.0 | 19.8 | 20.5 | 19.1 |

Radio's greatest point-per-dollar buy. Consistently . . . beats all competition on stations from coast to coast!

# ...ALS!

## WITH ZIV'S

# "CISCO KID"

*The sensational half-hour low priced western that should be on your station!*

| NOW IN | NOW IN | NOW IN | NOW IN |
|---|---|---|---|
| 3rd | 5th | 4th | 2nd |
| YEAR FOR PIONEER BAKERIES! | YEAR FOR INTERSTATE BAKERIES! | YEAR FOR KILPATRICK BAKERIES! | YEAR FOR KERN'S BAKERIES! |

Backed by a sensational promotion campaign — from buttons to guns — breaking traffic records!

# ...!

## WITH ZIV'S

# "GUY LOMBARDO SHOW"

*A star studded half-hour, chock full of musical showmanship!*

| NO. 1 | NO. 1 | NO. 1 | NO. 1 | NO. 1 |
|---|---|---|---|---|
| INTRODUCER OF SONG HITS! | ON THE AIR YEAR AFTER YEAR AFTER YEAR! | IN POPULARITY FOR TWENTY CONSECUTIVE YEARS! | "TOP PROGRAM" SAYS BILLBOARD MAGAZINE! | ON THE STAGE AND AT THE BOX OFFICE! |

*"The Sweetest Music This Side of Heaven" is the sweetest "buy" this side of heaven!*

## ...DISCS, AND LOCAL RATES!

FREDERIC W. ZIV COMPANY

*Radio Productions*

1529 MADISON ROAD • CINCINNATI 6, OHIO

NEW YORK HOLLYWOOD

r EASY ACES
r CAREER OF ALICE BLAIR
r SONGS OF GOOD CHEER

★ SINCERELY, KENNY BAKER
★ SHOWTIME FROM HOLLYWOOD

# Mr. Sponsor asks...

## *Will the trend toward national spot radio evidenced thus far in 1950 continue this fall?*

**Leo Sklarz, Jr.** | Advertising and sales promotion manager
Armstrong Rubber Co., West Haven, Conn.

**The picked panel answers Mr. Sklarz**

Mr. Eynon

If business remains at its present general satisfactory level. it seems likely. unless serious war conditions intervene. the present trend toward spot radio probably will not only continue but will intensify. The reason for this in our opinion is not the strength of AM radio, but its present weakness because of television competition.

Many national advertisers, allured by television. are still holding off for one or several reasons which are: (1) Television coverage is not suffieiently complete nationally to parallel their merchandising needs; (2) Television availabilities are not suffieiently plentiful in cities where only one or two stations exist; and (3) Television program problems have not been solved to their satisfaction.

Meanwhile, having learned from experience the productivity of proper air advertising. they are not abandoning radio. However, they are apparently shying away from heavy program commitments, particularly in the hours when television has most robbed radio of its audience.

WILLIAM H. EYNON
*Director of radio and TV*
*Dowd, Redfield & Johnstone*
*New York*

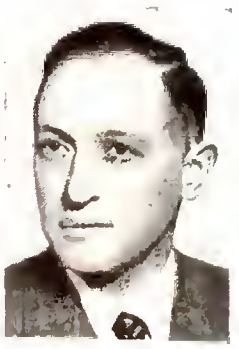
Mr. Weed

Yes. I believe it will. It seems likely that spot radio will continue to be good throughout the fall and winter and into the summer of 1951.

Several large national advertisers have decided to curtail or eliminate their nighttime network programs because they fear the competition of television in the first 10 markets. Much of the money saved thereby is being put into daytime spot radio. As far as can be determined from these advertisers. this policy will be maintained until the summer of 1951 when it is likely that much of this extra money will be put into nighttime television programs.

This one fact accounts for a substantial increase in national spot volume at the present time. Another is the advertisers' awakening to the many extra values offered by spot at the present time.

JOSEPH J. WEED
*Weed & Company*
*New York*



Mr. Denenholz

Yes. the uptrend in over-all spot radio volume is likely to continue this fall—at least in relation to network radio.

TV. of eourse. is one of the reasons for the swing to spot radio since spot radio enables an advertiser to adjust his radio expenditures on a market-by-market basis—so necessary because of the wide variations in TV penetration. Also TV advertisers find that they need spot radio to round out their TV coverage not only in non-TV areas but also in TV markets. Remember, even in a market such as New York you still need radio. Based on the latest TV set count in New York (1,365.-000), there are still 2.200,000 radio homes without TV within a 40-mile radius. Also current surveys show substantial home and out-of-home radio listening by TV owners.

But TV is not the only reason for the trend to spot radio. Equally important is the increasing awareness by advertisers of spot radio's effectiveness, economy, and flexibility. Through spot radio advertisers can. in effect, build their own "network" tailored to their own distribution and sales patterns. They are not compelled to buy a fixed combination of markets and stations—only those that best suit their needs.

DANIEL DENENHOLZ
*Promotion manager*
*The Katz Agency*
*New York*

Mr. McConnell

Since the war, national spot radio business has followed a regular pattern of increased aetivity in the fall. Each year this fall increase has been sustained evenly throughout the winter and spring months with a slight decline during the summer. In 1947, 1948, and 1949 fall business overall has been greater than

any other season of the same year and in every case greater than the preceding fall.

National spot radio's many exclusive advantages to advertisers has made 1950, thus far, the best year in national spot history. There is every indication that the fall of 1950 will continue this ascending trend and that more advertisers will spend more dollars in spot radio than ever before.

JAMES V. McCONNELL
*Director*
*NBC spot sales*
*New York*

Mr. Walker

This question is most opportune since never before in radio's history has there been such a definite upward trend in spot radio.

The answer is "yes" — spot radio billings will increase substantially this fall. Already, inquires and availability requests are at a higher level this year than in any previous year of the Walker Company's history. Agencies are asking more penetrating questions about the station's role in the community, local merchandising, audience promotion — in short, they are doing a conscientious job of ascertaining the best media buy for their clients.

Insofar as television is concerned, this new sales medium has proved once again that spot radio's flexibility is compatible with other media.

Radio, generally, is as good a buy today as it ever was, and in many cases a better one. Spot radio with free market choice, flexibility of station selection and merchandising-promotion bonuses is the natural choice of the alert advertiser. Let's not forget that station operators, sharpened to media fights, are doing a superb job of making spot radio pay—and the operators joined with representatives are determined to continue to make spot radio pay for every advertiser who buys it and every agency who recommends it.

WYTHE WALKER
*The Walker Company*
*New York*


# Jazz...
## FOR THE NATION

**WDSU Produces and Promotes Local Talent To a Nationwide Audience!**

"SHARKEY" BONANO

"PAPA" CELESTIN

From New Orleans—birthplace of jazz—WDSU sends a torrid half-hour of Dixieland music coast-to-coast every Saturday night (via ABC). Local jazzmen Bonano and Celestin have now become nationally famous figures. For the nation . . . or for New Orleans only . . . WDSU can successfully plan and produce your show.

**Ask Your JOHN BLAIR Man**

AM TV FM WDSU NEW ORLEANS

ABC AFFILIATE

## "Deals"

(*Continued from page 60*)

**Q. Will a "deal" by a national advertiser succeed?**

**A.** One of the biggest advertisers who have tried it reported to SPONSOR. He gave a cryptic "no!"

## Merchandising

**Q. Are advertisers overlooking merchandising opportunities at the station level?**

**A.** Unquestionably. While most stations don't render a merchandising service, a SPONSOR survey has shown that even those few stations that specialize in merchandising service for the advertiser only infrequently get requests for such service. As WLW, Cincinnati, points out: "Too many advertisers depend entirely upon their media to sell their product rather than to advertise it. Merchandising as practiced by WLW is designed to assist in the movement of merchandise and to take full advantage of the advertising put forth by our clients."

Sponsors must remember to be fair to the station. Don't ask for merchandising cooperation, then cancel out, as one advertiser did shortly after the work is done.

**Q. What kind of merchandising services are offered by stations?**

**A.** Here are a few of them—remembering that these stations represent the exception rather than the rule: WING, Dayton, did a full-fledged job recently for Borden's: amazed the client with its remarkable scope. WING, Dayton, each month sends 200 pieces of direct mail to druggists and wholesalers, 876 pieces of direct mail to groceries and distributors; twice weekly WING airs sustaining a show called "Good Neighbors" which plugs WING-advertised products. WLW sends out merchandising field representatives with route lists of groceries and drug stores which carry WLW-advertised products, to co-ordinate point-of-sale advertising with air selling. If the advertiser doesn't request merchandising service, WLW takes the initiative in offering it. WFDF, Flint, Michigan, draws "no particular distinction" in its merchandising between national and local spot advertisers and the buyers of multiple programs. WFDF services include movie trailers, display ads, courtesy announcements, taxi signs, juke-box inserts, bus cards, window displays, letters to the trade, personal calls on wholesalers, jobbers and retailers, and route lists. In the foreign language field WOV, New York, does an outstanding merchandising job for its Italian-language advertisers. Services include block-by-block street maps of the Italian market; route lists of Italian grocers and druggists; letters to dealers; personal calls on retailers by WOV field men; distribution to retailers of window, counter, and floor display material; surveys covering the advertiser's brand and competitive products; courtesy announcements; sampling and demonstrations in Italian stores. KOIL, Omaha, renders a strong service also.

## Co-op advertising

**Q. What are the advantages of investing in co-op advertising?**

**A.** The over-all advantage is that of a


the *Long Island* story

**IN LONG ISLAND'S NASSAU COUNTY — WHERE RETAIL SALES EXCEED $1,680,000 A DAY—WHLI DELIVERS 1,000 BMB HOMES FOR 27c A THOUSAND!**

Among the Counties of the United States, Nassau County is ***2nd in Net Income Per Family, 18th in Total Net Income, 24th in Food Store Sales, 36th in Population and 40th in Retail Sales.***

DATA SOURCES:

Standard Rate & Data Consumer Markets 1950-51
BMB Study #2—
1-minute announcement rate, maximum discounts—
Sales Management's 1950 Survey of Buying Power

"THE VOICE OF LONG ISLAND"

WHLI 1100 on your dial
WHLI-FM 98.3 MC
HEMPSTEAD, LONG ISLAND, N.Y.
ELIAS I. GODOFSKY, *President*

WE RATE! WGAR leads in more rated periods than *all* other Cleveland stations *combined!* WGAR ratings are greater than the next closest station in 58 of 68 day quarter-hours, and greater in 54 of 75 night half-hours. WGAR has just won the annual Cleveland Press Local Radio Poll for the fourth consecutive year, winning 12 first place votes in 14 categories. IMPRESSIVE!

ACTIVATED! Shell Premium Gas and WGAR promotion! WGAR gets new listeners to Shell's daily newscasts through attractive full-color swivel-board posters in Shell stations. It's another promotional activity by WGAR . . . promotion with drive!

*in Northern Ohio..*

# WGAR

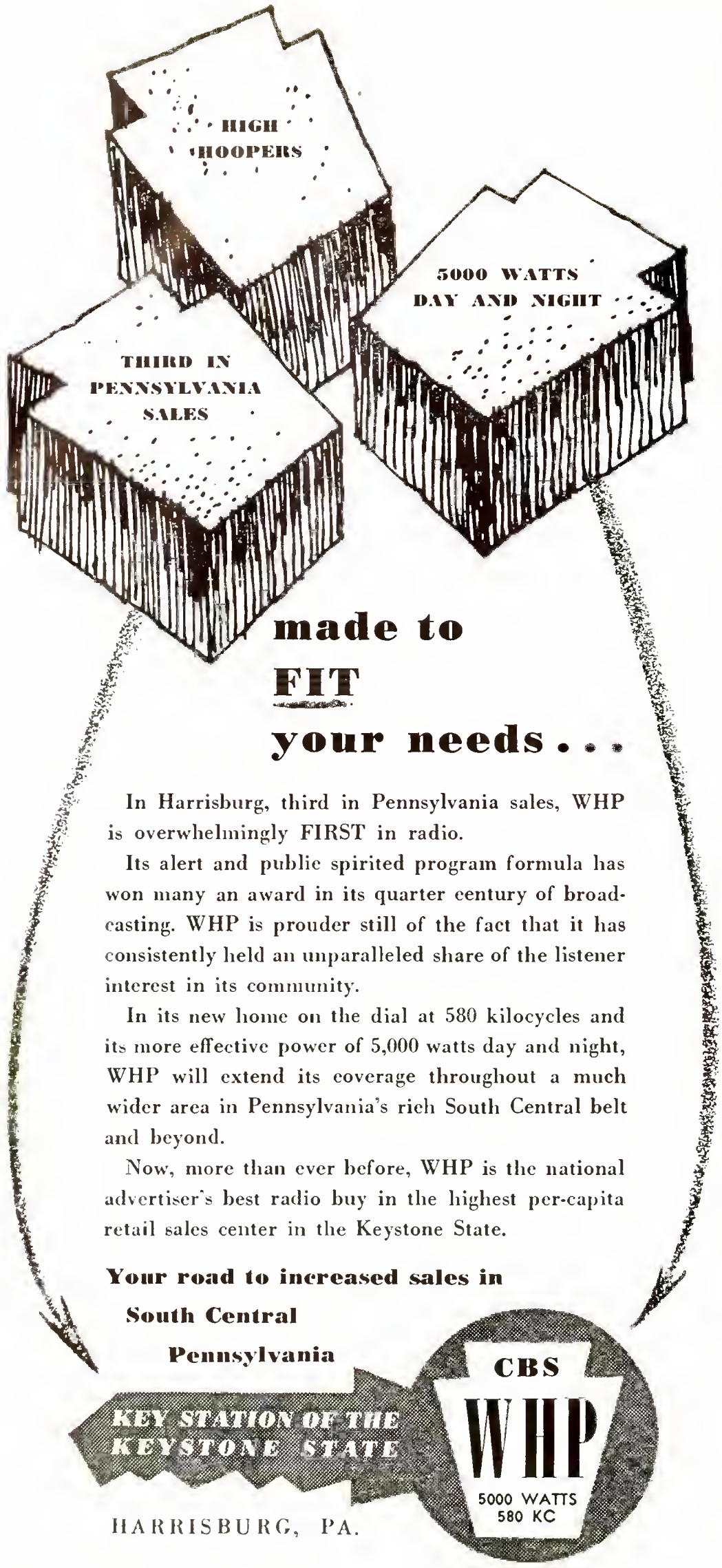
## the SPOT for SPOT RADIO

*Above:* Mr. G. G. McKenzie, District Manager for Shell Oil, and a member of Cleveland Petroleum Club and City Club. *Below:* Mr. Sandy A. Flint, Division Manager of Shell Oil Company, Cleveland, and member of Cleveland Petroleum Club, Chamber of Commerce and Mid-Day Club. Shell Oil is a WGAR sponsor.

SUNDAY PUNCH . . . with smiles. For the first time in 15 years, WGAR has changed its Sunday morning programming and has time available for sponsorship. The Bob Smiley Show is featured in this new line-up. For added sales impact at low cost, consider this bright program of Sunday morning pop music. Ask about it.

**RADIO . . . *AMERICA'S GREATEST ADVERTISING MEDIUM***

**WGAR . . . Cleveland . . . 50,000 watts . . . CBS** • **Represented Nationally by Edward Petry & Company**




partnership arrangement between the manufacturer and his dealer or distributor. Both share a common goal, and both act cooperatively to promote the same product. In some instances, the national advertiser can with this type of advertising take advantage of local rates. Through his dealers, he can localize his advertising.

**Q. What should an advertiser remember with respect to his co-op advertising?**

**A.** The field of co-op advertising is large, and standards of practice exist for almost all classes of products. For competitive reasons alone, the advertiser should know what breakdown of co-op advertising is standard in his product category. One quick way to determine this is through the use of the Broadcast Advertising Bureau radio and TV co-op cards; well over 100 companies are now represented on BAB's cards.

**Q. How can an advertiser properly give his dealers an understanding of the most effective use of radio in their areas, including which stations to select?**

**A.** In general, the more advertising aids and material with which the advertiser supplies the dealer, the more assurance the advertiser will have of the best possible advertising. Aids and material are not enough unless they are accompanied by clear information relative to their use. Certainly the station and the time of broadcast should be picked on their ability to do the job, not to personal considerations. No single rule is universal. Often the manufacturer knows the dealer's market better than the local dealer. The automotive industry, with tremendous co-op funds, is prone to use national agencies; on the other hand, General Electric uses no national agency in its big co-op set-up. The dealer often knows the habits of his community better than the manufacturer, but may not have advertising know-how. Perhaps the best course is a middle path between the scientific knowledge of the manufacturer and the community knowledge of the dealer.

**Q. What are some of the major problems confronting the co-op advertiser?**

**A.** Too often co-op advertising is

## Buy Keyes Perrin on the New "Musical Clock" and

# Cash In On A "RISING" Market!

### Here's Why Baltimore Listens Monday Through Saturday From 6:00 to 9:00 A.M.

Keyes Perrin has a sensational radio personality—and he gives the new WCAO "*Musical Clock*" a zip and spontaneity that has morning listeners reaching for their dials before they turn off the alarm. In an incredibly short time he has built up a terrific following. When you want to wake up sales in Baltimore's "rising" market, put this new low-budget morning show at the top of your list.

WCAO

*"The Voice of Baltimore"*

. . . . . and every program and announcement on WCAO is duplicated on WCAO—FM (20,000 watts) at no additional cost to the advertiser!

**CBS BASIC • 5000 WATTS • 600 KC • REPRESENTED BY RAYMER**

looked upon as a type of rebate. Under such circumstances, the manufacturer does not receive dollar value in advertising for dollar spent. Another major problem is encountered in billing the manufacturer for advertising done. Often the dealer does not understand how to submit his bills, and has his money tied up for months while the matter of incorrect billing is being straightened. In the meantime, the dealer may cancel before the pay-off in advertising results is actually reached. Education in co-op advertising should go hand-in-hand with the whole campaign effort.

## Regional networks

**Q. Is the number of regional networks growing?**

**A.** Standard Rate & Data lists some 58 regional networks of varying sizes in the United States. They range from small groups of three or four stations to the Don Lee web of 45 stations on the Pacific Coast. Texas Quality Network has four stations; Tobacco Network (eastern N. C.), eight; Texas State Network, 18; Yankee Network (New England), 28. They're to be found in practically every state, cover a host of markets only lightly touched by the national networks, many with peculiarities and customs different from the nation as a whole. The Keystone Broadcasting Co., a national transcription network (400 stations), which concentrates along with the regionals on the "beyond metropolitan" areas, has added 100 stations in the last two years.

Though perhaps not increasing in actual number to any notable extent, the regional networks have been getting increased business, the national representatives say. One rep pointed out that his network has become more of an *entity* than it has ever been: greater advertising activity has drawn the member stations closer together in common effort. This may indicate that regionals, many of which are now somewhat loose groupings, will become more unified as increasing revenue infuses new lifeblood into their operations. The present upward trend in spot will work to their advantage.

**Q. When should an advertiser use a regional network?**

**A.** When he wants to obtain more locally concentrated coverage in a particular area than that area's power station alone can offer. It's the medium between the individual station and the national network, offers selective broadcasting on a broad area base.

Advertisers are finding that the hometown station usually has far more impact in its own community than a 50,000-watt station in another city can offer. The latest BMB study shows extremely high listener-loyalty to local stations. The advertiser on regional networks has the advantage of obtaining these "favorite audiences" ready made. More important, he has an opportunity to slant his selling approach to make the most of markets that have their own peculiar problems.

**Q. What national advertisers are using regional networks?**

**A.** Regional network representatives report an increasing number of national advertisers signing up. Here's a smattering of some of the new (and older) accounts:

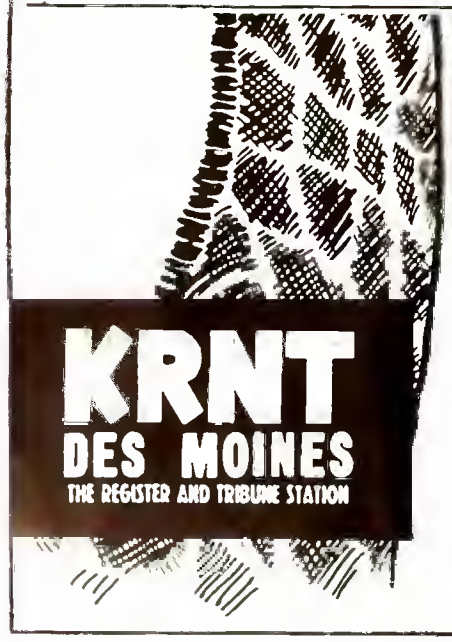
HIGHEST
in Des Moines, Hooper-wise!

WHEN YOU'RE ON KRNT, YOU'RE ON THE BEAM!

C. E. HOOPER SHARE OF AUDIENCE

APRIL-MAY, 1950 — DES MOINES, CITY ZONE — 17,445 CALLS

| Time | KRNT | B | C | D | E |
|---|---|---|---|---|---|
| Morning | 44.1 | 3.1 | 8.6 | 20.9 | 17.1 |
| Afternoon | 42.9 | 4.4 | 9.9 | 12.3 | 25.5 |
| Evening | 27.5 | 7.9 | 7.6 | 25.5 | 28.0 |
| Sat. daytime | 30.6 | 4.5 | 16.8 | 23.4 | 14.1 |
| Sun. afternoon | 29.0 | 9.7 | 17.2 | 18.9 | 13.0 |
| TOTAL RATED TIME PERIODS..... | 35.1 | 5.9 | 9.6 | 20.4 | 23.6 |



LOWEST
PER-IMPACT
COST!

BUY THAT
Very highly Hooperated
Sales results premeditated
ABC Affiliated
Station in Des Moines

KRNT
DES MOINES
THE REGISTER AND TRIBUNE STATION

Represented by the Katz Agency

# Dominating its Coverage

**THE ONLY STATION IN MICHIGAN THAT DOMINATES A COVERAGE OF FIVE STATES IN ADDITION TO INDUSTRIAL DETROIT.**

1. 50,000 WATTS CLEAR CHANNEL
   The most powerful station in Michigan.

2. MICHIGAN, OHIO, INDIANA, PENNSYLVANIA, NEW YORK
   The only station in Michigan with this 97 county coverage.

3. 98,321,984 ESTIMATED POPULATION IN THE AREA
   The only station in Michigan able to cover this audience.

4. The only station in Michigan that can do so much for the advertiser at so low a cost per inquery.

Columbia Broadcasting System — Nationally Represented by Edward Petry & Co.

**50,000 WATTS**

**760** — **WJR** — **ON YOUR DIAL**

THE GOODWILL STATION, INC.

G. A. RICHARDS
Chairman of the Board

HARRY WISMER
Vice President and General Manager

**RADIO—America's Greatest Advertising Medium**

# NO PHONEY FIGURES

**No. We won't bother you with picked statistics. But a note to us will get you a long list of satisfied clients whom you may check for yourself.**

Why NOT avail yourself of the TOP TALENT which transcribed shows give you at such LOW COST?

If you use SPOT RADIO, why NOT assure yourself of a uniform, tested program in each market you're selling?

Let Us Quote You the LOW RATES for these TELEWAYS

Transcribed Programs:

- MOON DREAMS
  156 15-Min. Musical Programs
- DANGER! MR. DANFIELD
  26 30-Min. Mystery Programs
- BARNYARD JAMBOREE
  52 30-Min. Musical Programs
- TOM, DICK & HARRY
  156 15-Min. Musical Programs
- STRANGE ADVENTURE
  260 5-Min. Dramatic Programs
- CHUCK WAGON JAMBOREE
  131 15-Min. Musical Programs
- JOHN CHARLES THOMAS
  156 15-Min. Hymn Programs
- RIDERS OF THE PURPLE SAGE
  156 15-Min. Musical Program
- STRANGE WILLS
  26 30-Min. Dramatic Programs
- FRANK PARKER SHOW
  132 15-Min. Musical Programs

For PROFITABLE Transcribed Shows, It's

TELEWAYS RADIO PRODUCTIONS, INC.

8949 Sunset Blvd., Hollywood 46, Calif. Phone CRestview 67238 — BRadshaw 21447



# TOPEKA

A Metropolitan Market NOW

# WREN

"FIRST ALL DAY"

ABC

5000 WATTS

WEED & CO. NATIONAL REPRESENTATIVES


Within the last two months, Studebaker, Colgate-Palmolive-Peet, and Lydia Pinkham have begun to advertise on Don Lee; on previously were American Home Products (Anacin, Kolynos); Grove; Dolcin; Miles Labs (Alka Seltzer), to name a few.

Comparatively new on the Yankee Network are Colgate-Palmolive-Peet, and Dolcin. Long-time sponsors include Lever Bros.; Corn Products; MacGowan Educator Crax; Hudson Paper; Maltex; Old Gold; Heinz.

The Tobacco Network has recently welcomed Block Drug Co.; Lydia Pinkham; Bristol-Myers (Vitalis, Ipana).

**Q. Will regional networks expand, gain greater validity as radio spot grows?**

**A.** Regional networks, from all indications, have already begun to benefit from the trend towards spot. Representatives report noticeably improved business in the past year or so. Some predict even better business to come.

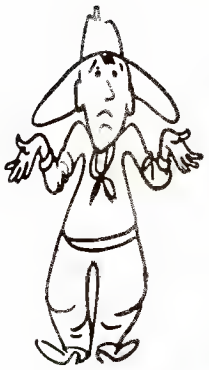
The regionals allow the advertiser to use spot on an extended schedule, cover more territory at lower rates than he could with the same individual stations, and still get the same high local concentration.

**Q. How will TV affect the regional networks?**

**A.** In this first year that TV has been in really full swing, there is every indication that regional network sales are holding their own, and more, against the influx of TV in the big metropolitan areas. One reason for this is that a great number of the regional net stations are heard outside the areas where TV can be effectively received. For example, 22 out of the 28 Yankee Network stations are in non-TV localities. Another reason, say experts, is that the big networks, by and large, duplicate the coverage of TV advertising; advertisers are, therefore, using daytime spot to supplement their nighttime TV and reach markets previously glossed over. With the big chunks taken out of the ad budget by TV, advertisers are looking for the most economical buys for their radio money and for flexibility, such as the regional networks offer.

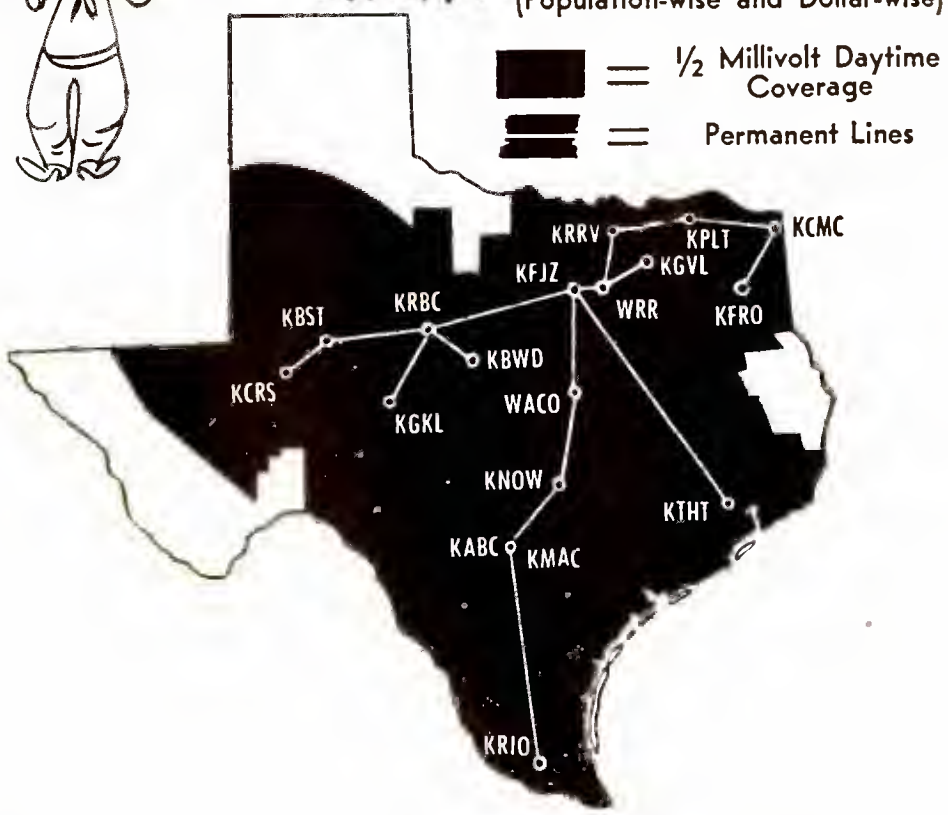
From indications so far, the advent of TV is actually proving to be a blessing to the regional networks.

# We're Sorry!



## All We Can Deliver Is 90% of Texas

(Population-wise and Dollar-wise)




| | | | | |
|---|---|---|---|---|
| KFJZ (Key) | Fort Worth | 1,270 Kc. | 5,000 W. | MBS |
| WRR | Dallas | 1,310 " | 5,000 " | MBS |
| KRRV | Sherman | 910 " | 1,000 " | MBS |
| KPLT | Paris | 1,490 " | 250 " | ABC |
| KCMC | Texarkana | 1,230 " | 250 " | ABC |
| KFRO | Longview | 1,370 " | 1,000 " | ABC |
| KGVL | Greenville | 1,400 " | 250 " | MBS |
| KRBC | Abilene | 1,470 " | 5,000 " | ABC |
| KBWD | Brownwood | 1,380 " | 1,000 " | MBS |
| KGKL | San Angelo | 960 " | 5,000 " | ABC |
| KBST | Big Spring | 1,490 " | 250 " | ABC |
| KCRS | Midland | 550 " | 5,000 " | ABC |
| KTHT | Houston | 790 " | 5,000 " | MBS |
| WACO | Waco | 1,460 " | 1,000 " | ABC |
| KNOW | Austin | 1,490 " | 250 " | ABC |
| *KMAC | San Antonio | 1,240 " | 250 " | MBS |
| *KABC | San Antonio | 680 " | 50,000 " | ABC |
| KRIO | McAllen | 910 " | 1,000 " | MBS |

*Only one San Antonio Station to be used.

# TEXAS STATE NETWORK

**18 Stations . . . 250 Watts to 50,000 Watts . . . ½ Millivolt Daytime Coverage of 90% of Texas!**

**1201 W. Lancaster**
**FORT WORTH, TEXAS**

# FM STATION OPERATORS!

Here's what one FM broadcaster says about Zenith, its distributors and its dealers...

PHONE
1885

Radio **WFMW** Station

*"The Radio Voice of The Messenger"*

OWNED AND OPERATED BY
MESSENGER BROADCASTING COMPANY
INCORPORATED
Madisonville, Ky.
16 Mar. 50

Zenith Radio Corporation
Attention: Mr. Ted Leitzell
Chicago, Illinois

Dear Sir,

This station will broadcast all of the baseball games of the "Madisonville Miners"...a member of the Kitty League...on all of the road games. The baseball corporation will not allow us to broadcast the home games.

The Madisonville Miners is a farm club of the Chicago White Sox.

We had also planned to carry the St. Louis Cardinal games, however due to the fact that we are in a "Dry" territory and the sponsor is a beer company, we have had to drop these.

The games we carry will be sponsored by a local coal mining company, and we as well as the sponsor will welcome [illegible] cooperation.

We also wish to take this opportunity to thank the Zenith Corporation for their untiring efforts in the promotion of FM broadcasts. YOUR PROMOTION HAS HELPED US PUT THIS STATION ON A PAYING BASIS IN LESS THAN ONE YEAR OPERATION.

Yours very truly,

Radio Station WFMW

H. W. Wells

H. W. Wells, Station Mgr

The Zenith Distributor in your territory is anxious to work with you to get more good FM sets throughout your listening area . . . to build bigger, better audience for you. Get in touch with him now . . . or write direct to Advertising Manager

**ZENITH RADIO CORPORATION • 6001 Dickens • Chicago, Illinois**

## Transit radio

**Q. Are national advertisers buying transit radio?**

**A.** A June report listed 88 national and regional sponsors using the medium compared with 78 the previous March, and 40 in January.

Among national and regional advertisers using the medium (many on a test basis) are Bristol-Myers; Miles Laboratories; Swift & Company; Fanny Farmer Candy Stores; Best Foods; *Ladies' Home Journal;* Pequot Mills; Hallmark Greeting Cards; Ford, Chevrolet and Plymouth dealers; Bond Stores; Bankers Life and Casualty Co.; Bauer & Black; Manhattan Soap Co.; Household Finance Corporation; General Baking Company; United Fruit Company; Arthur Murray Dance Studios; Gruen Watch Company; Feltman & Curme Shoes; Helene Curtis Cosmetics.

The medium is limited at present to 21 cities; but deals are cooking for additional franchises and eventually all of the nation's top markets may be covered. Some advertisers are holding back till there's a greater network of cities; others have found it paying off on a spot basis and for test campaigns.

**Q. Is transit radio expensive?**

**A.** The best answer to this is in results-per-dollar-invested. Transit radio has a flock of success stories ranging from good to sensational (see SPONSOR 27 February 1950). Here are two examples:

In Evansville, Ind., WWML, the transit radio station, upped a leading dentifrice's share of this test market 47% in 10 weeks.

A leading food manufacturer started a campaign of 12 announcements a week for a shortening on KPRC, Houston's transit radio station, and in seven months scored a sales increase of 51%; a brand not using the medium had only a 2% increase.

Announcements used in the two instances cited were the 65-word messages which are the medium's basic commodity. Rates for these announcements are calculated by most stations (for maximum frequency) at $0.75 per thousand riders during class "A" time (rush hours), and at $1.00 for hours in which there is less traffic.


WE'RE IN THE MIDDLE
— and PROUD of it!

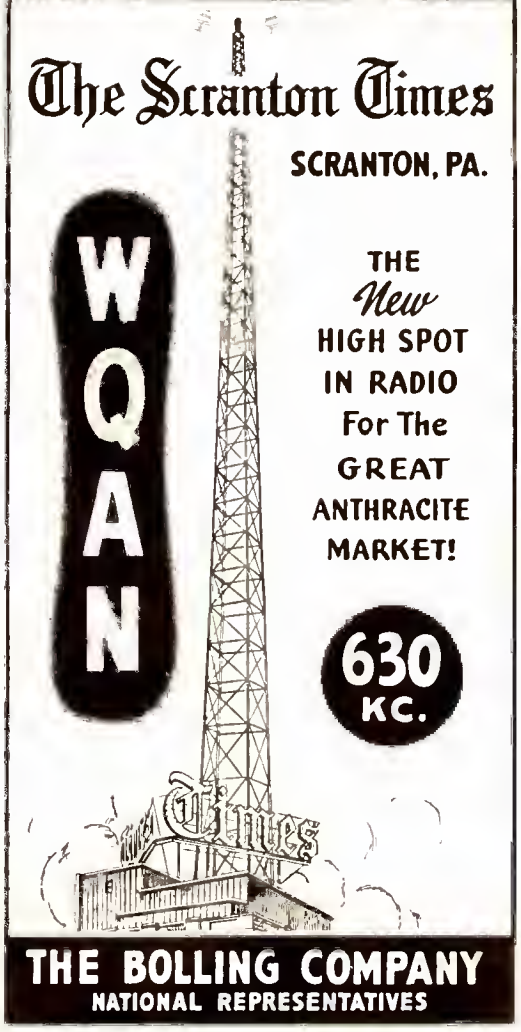
WE DELIVER

FROM THE CENTER
of
SOUTHERN CALIFORNIA'S
RADIO DIAL

Check KFVD LOS ANGELES CALIFORNIA

NATIONAL REPRESENTATIVE: Joseph Hershey McGillvra

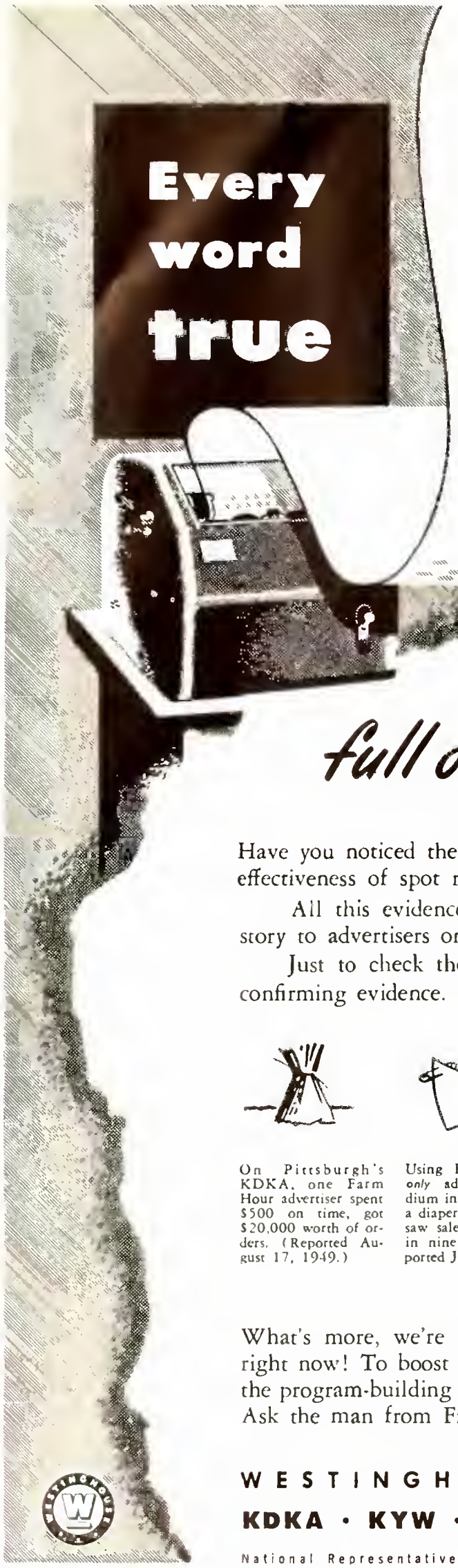
THE RADIO VOICE OF
The Scranton Times
SCRANTON, PA.




THE BOLLING COMPANY
NATIONAL REPRESENTATIVES

*Mr. Hugh Lucas*
*Foote, Cone, ond Belding*
*Chicago, Illinois*
*Dear Hugh:*
*When folks thinks uv rodio in West Virginny they thinks first uv W C H S. They's mony reosons, but one uv th' mostest important is th' f a c k thet WCHS fellers gits out an' does thin's. Arr manager, John T. Gelder, has jest been 'pointed chairman uv th' 1950 Community Chest drive in C h a r l e s t o n, West Virginny, on' arr permoshun mon, Harry Browley, has jest been 'lected District Governor uv th' Lions Club! Yessir, Hugh, arr fellers keeps WCHS in the public eye oll th' time, an thet's mighty important ter folks like you!*
*Yrs.*
*Algy*

W C H S
Charleston, W. Va.




FLASH! MIDWEST DEALER SPENDS $600 FOR RADIO CAMPAIGN, GETS TWICE THE RESULTS BROUGHT BY $3,000 CAMPAIGN IN ANOTHER MEDIUM.

FLASH! PACIFIC NORTHWEST STORE FINDS RADIO DEVELOPS TWICE THE STORE TRAFFIC DELIVERED BY COMPETING MEDIUM, MEASURED ON DOLLAR-FOR-DOLLAR BASIS.

FLASH! 40% OF STORE CUSTOMERS NAME RADIO ADVERTISING AS REASON FOR COMING TO STORE. NEXT BEST MEDIUM, 21%.

FLASH! RADIO ADVERTISING ACCOUNTS FOR 54% OF DOLLAR VOLUME OF SALES IN STORES CHECKED. NEXT BEST MEDIUM, 20%.

# ...and our files are full of FURTHER PROOF!

Have you noticed the many exciting case histories currently published on the effectiveness of spot radio?

All this evidence of success makes wonderful reading—but it's an old story to advertisers on Westinghouse stations!

Just to check the record, we reviewed our files and found a gold mine of confirming evidence. Recent examples, already published elsewhere:



On Pittsburgh's KDKA, one Farm Hour advertiser spent $500 on time, got $20,000 worth of orders. (Reported August 17, 1949.)

Using KYW as the *only* advertising medium in Philadelphia, a diaper manufacturer saw sales jump 52% in nine weeks. (Reported June 1, 1949.)

On Portland's KEX, *one* announcement for dressed poultry sold *two tons* of assorted birds. (Reported February 1, 1950.)

Thanks to Boston's WBZ, writes a berry grower, "radio increased my revenue over 50%." (Reported July 27, 1949.)

With four short messages on Fort Wayne's WOWO, a hardware company tripled sales of power mowers, selling hundreds. (Reported May 29, 1950.)

What's more, we're helping other advertisers write comparable case histories right now! To boost *your* sales in six of the nation's leading markets, look into the program-building and audience-building capacities of Westinghouse stations. Ask the man from Free & Peters!

**WESTINGHOUSE RADIO STATIONS Inc**

**KDKA · KYW · KEX · WBZ · WBZA · WOWO · WBZ-TV**

National Representatives, Free & Peters, except for WBZ-TV; for WBZ-TV, NBC Spot Sales

**Q. What are other pertinent facts about transit radio?**

**A.** *Audience:* Bus and trolley riders constitute a "counted" audience, since transit companies know the number of riders on their systems during any hour or half-hour in the day. Sponsors can also know *who* is hearing their messages, since each station, with the aid of transit statistics, can furnish breakdowns on rider occupations, ages, and sex.

*Home listening:* Advertisers pay for the commuting audience, but FM transit programs are heard by a growing number of home listeners, according to Hooper and other audience surveys. An American Research Bureau diary study in Washington, D. C., for example, showed 23,800 home listeners tuned to the transit station, WWDC-FM, during a typical week for an average of 66.5 minutes a day. During the same period, 47,600 transit riders listened to WWDC-FM daily for an average of 22 minutes a day.

*Programing:* Basic ingredient is listenable popular tunes. Other elements are capsuled news, with accent on local items; time signals; weather reports; sports scores. Commercials are spaced at least five minutes apart.

*Media acceptance:* Public confidence and acceptance is fostered by the public service policies of all transit radio managements; they are making their facilities available for emergency announcements and instructions, as during fires, explosions, storms, and similar civic emergencies. The system is being integrated into national defense plans by the nation's top planners, for announcements over transit systems will be one of the quickest ways of reaching masses of people in industrial centers. Such values tend to insure the permanence of the medium. One of the earliest and most consistent foes of transit radio has been the St. Louis *Post Dispatch* (a competitor for advertising dollars). This paper recently conceded editorially that the people of St. Louis like music and news while they ride.

A series of decisions by public and judicial agencies has upheld transit radio's right to operate against the sniping of rival advertising media and the handful of people who think radio is terrible, period. The joyful chortle of a transit radio official following favorable public opinion polls and judicial rulings seems to sum up the situation to date:


# What a Game!

**they nosed us out, and, boy, it was close**

| | MORNING | AFTERNOON | EVENING | ENTIRE |
|---|---|---|---|---|
| STATION A | 35.9 | 40.8 | 50.8 | 43.9 |
| **WAIR** | 37.3 | 39.3 | 37.9 | 38.3 |
| STATION B | 24.5 | 15.1 | DAYTIME STATION | 11.8 |

Conlan for April, 1950

**but**

on a COST-PER-LISTENER basis WAIR is the perennial leader in the Winston-Salem League.

| QUARTER HOUR DAYTIME RATES | |
|---|---|
| STATION A | $35.00 |
| **WAIR** | **20.00** |
| STATION B | 30.00 |

WAIR WINSTON-SALEM NORTH CAROLINA

National Rep: The Walker Co.

**Let WAIR bat for you. We'll make a hit every time.**

TRIBUNE TOWER OAKLAND, CALIFORNIA

Represented Nationally by Burn-Smith

# What it Means to be TWENTY!

For TWENTY YEARS KMLB has served this market with a remarkable record of success for its advertisers. Some of our very first advertisers (on KMLB consistently for 20 years) are still with us. Many more have been with KMLB exclusively for 5, 8, 10 and 12 years. Top notch programming, ethical business principles, and thorough and continuous merchandising has kept KMLB the Number One station for TWENTY YEARS. Remember, the isolated Monroe Market cannot be covered from New Orleans or Shreveport. Therefore, you need KMLB — available to 97,410 radio homes or 83.4% of the total families in this area.

*20 Years of Leadership Means Results for You!*

KMFM
17,000 WATTS
MONROE
LOUISIANA

ABC

NATIONAL REPRESENTATIVES
THE TAYLOR CO., INC.


"Transit radio is here to stay, and it's getting bigger every day."

## Storecasting

**Q. Who is buying Storecasting?**
**A.** More than 250 leading national and regional grocery products are using the Storecast System, including such brands as: Coca-Cola, Pepsi-Cola, Maxwell House Coffee, Libby's Baby Foods, Minute Maid Orange Juice, My-T-Fine Desserts, Schaefer Beer, Quaker Oats, Post Cereals, Beech-Nut.

**Q. What are the pertinent facts regarding Storecasting?**
**A.** With the addition of the New York operation (now pending), four-year-old Storecast will be servicing 630 supermarkets in five major areas: Pittsburgh (KQV-FM), Southern New England (WMMW-FM in Meridan, Conn.), Philadelphia (WIBG-FM), Chicago (WEHS-FM), and metropolitan New York (WIFE, pending FCC approval).

**Q. What does Storecasting cost in relation to results?**
**A.** The cost yardstick is used on a per-1,000-customer basis, and measures store customers rather than home FM listeners. The actual cost to the advertiser for one announcement is 90c per 1,000 customer listeners. For example, were an advertiser to use 24 announcements per week in all the major areas. his cost for the service would be about $700 weekly. The stores themselves pay nothing. Typical of Storecast service results is that of a known-brand salad dressing. During a 12-month period, store shipments of the dressing averaged 124% more to 25 Storecast-serviced supermarkets than to 25 non-Storecast-serviced supermarkets in the same area and under comparable circumstances of size and volume. According to Stanley Joseloff, president of Storecasting, ". . . volume goes up 60% for the products which are promoted by Storecasting."

**Q. What does Storecast plan for the future?**
**A.** Storecast's tie-in with stations using FM music for subscription purposes foreshadows the opening of many new markets.

# They've rolled up their sleeves

## Radio networks in a TV era

**Q. What's happening to radio networks in a TV era?**

**A.** A lot of things are happening—but nothing really alarming, despite all the funereal predictions. All four major webs (CBS, NBC. MBS, and ABC) report better-than-average business, with bright prospects for fall and winter. CBS, at this writing, reports no daytime availabilities at all. Mutual says that virtually all of its sponsors are booked solid at least through the end of 1950, though it's glad to accommodate others. ABC has some "choice" weekday evening time for sale. and a few late afternoon availabilities. NBC will undoubtedly be well-filled by the time "hiatus season" is over. The evening net air will be well sponsored, with many low-price packages and fewer expensive ones.

**Q. What about the trend to daytime radio?**

**A.** There is a trend to daytime, and it is continuing—but like most radio trends, people tend to exaggerate it in conversation out of all proportion to the facts. There isn't any "exodus" out of nighttime radio. It's more of a shift of programing. with the night net shows less costly; later maybe time costs will reduce too. The situation is one which underlines the absurdity of talking in such absolutes as "nighttime radio is dead — television has killed it." This is obvious nonsense. Working on fevered imaginations. it can create a very similar type of panic fear among advertisers—who live with anxiety even in the most settled times. If the sponsor of a nighttime radio show that happens to be opposite a top-rated TV program decides to shift into a daytime slot, this is only prudent. But how many TV shows can exert such influence?

**Q. Does this imply that network radio as a whole won't be affected markedly by TV?**

**A.** No! Television is already exerting a strong influence on network radio, and video's effect will be increasingly evident next year and the year after that. But for the most part, this influence will be salutary.

**Q. How's that?**

**A.** The networks, in some 20 years of existence, have become the fat cats of the radio industry. The competition of television will trim the fat from network radio operations, and give the webs a lean and hungry look. The business plums will be there but more hands will be reaching for them. Network programing and operations will, of necessity, improve in the shakedown process. The advertiser, always a Very Important Personage to the network, will be a bigger man than ever before. All the networks are reviewing their

"The Fat Man" (ABC) is typical of nighttime favorites shifting sponsorship. Sold to Camel

program policies in the light of TV gains. It's a foregone conclusion that many current program patterns will soon be old-hat, and that new and fresher ideas will emerge to replace them. Closer liaison between network programing and sales departments will be an essential part of the picture. At NBC, for example, the network's new program chief, Charles Barry, has organized a "sales service" staff to function within the framework of the program department.

**Q. What kind of radio shows are apt to stand up best against TV competition?**

**A.** The obvious answer is probably as accurate as any prognostication at this time: any show whose appeal is altogether or largely to the ear. Or, to put it another way, any show that won't suffer from the absence of visual appeal. Before very long there will be no place in network radio for the big, and expensive, variety show, except possibly on a simulcast basis. Many dramatic shows fall into the on-the-fence category. Some will evolve naturally into a video format. Others, of the psychological thriller or what's-the-solution schools, having a strong imaginative appeal, should continue to thrive in radio. Speaking generally, most types of "talk" programs will hold up well—news programs above all; commentary; forums and discussions. And so will music and d.j. programs. These are the "divided attention" types, with which television cannot hope to compete. Then there's sports, which a good announcer can make ear-appetizing. No one has come up yet with a satisfactory system for watching a video show and playing a bridge hand, or reading, or basting a roast, at the same time. There's a whole swarm of daytime women's offerings that will continue to hold up very well.

**Q. What about the size of radio audiences? Isn't television eating into it?**

**A.** Sure. Like a termite eating a grand piano. It's an awfully big meal. By last January, there were more than 85,000,000 radio sets in use throughout the U. S. (source: NAB-RTMA survey). A recent (June 1) estimate of total television sets in use was 6,214,000 (source: NBC-TV Sales Planning and Research). And in 1950 many more radio sets are being sold than in 1949. Figures aside, let's look at it this way: are millions of radio listeners going to abandon overnight—or even in a year or two—listening habits they have formed over a period of five, 10, 20, and even 25 years? Are they going to abandon what *Fortune* called in 1949 America's favorite recreation? Obviously not. But it *is* true (and we don't need the confirmation of research studies to tell us) that they will become more selective in their radio listening, and therefore radio programing will have to improve and be altered to meet this heightened selectivity.

**Q. How about the rate outlook—is it likely that nighttime radio network rates will decrease because of television competition?**

**A.** It's always risky to attempt a prediction of what will happen to rates, even in view of competitive pressure. But the networks themselves see little chance of reduced nighttime rates in the near future. To arguments that television is eating into radio audiences, the networks can reply with justice that such isolated losses are wiped out by the steady growth of the overall radio audience. Thus if nighttime rate-cutting *does* begin among the networks, it will be due to a competitive pinch rather than to any question of "fewer listeners per dollar."

**Q. Will daytime radio rates increase?**

**A.** This seems likelier, though again it's difficult to predict. The over-agitated rush of some advertisers to get into daytime radio, out of reach of the Big Bad Video Wolf, may mean that before long they'll be bidding daytime radio rates up against themselves. Choice daytime availabilities are already getting scarce. The law of supply and demand applies to radio time values as to everything else.

**Q. Where would a thoughtful network advertiser be likely to find some unexpectedly green pastures?**

**A.** In *nighttime* hours — despite the calamity-howlers. Some advertisers, glancing nervously over their shoulders at TV, have leaped from nighttime to daytime radio without looking. Others will follow suit, some with good reason but many in pure panic. This will open a number of perfectly good nighttime network availabilities, into which an alert advertiser can move. One advertiser's poison (especially if the label is undeserved) can be another advertiser's meat. Item: The Pet Milk Co. will sponsor Fibber McGee &

Pet Milk has picked up Fibber McGee and Molly where Johnson left off

Burns and Allen lost sponsor when Amm-i-dent turned to daytime air

Molly this fall on Tuesday nights at 9:30 on NBC. S. C. Johnson & Co. will drop the show.

**Q. Is there a trend toward shorter radio network time buys?**

**A.** It hasn't reached "trend" proportions yet, but it may. The networks report that most sponsors, because of the general uncertainty which is stemming from TV, have raised the question of contract duration. Few if any network advertisers. however, have asked as yet for concessions from the usual 13-week cycle. If and when they do, it's probable that the networks, rather than risk losing sales, will permit more contractual elasticity than is common today. Short-term contracts are not new to networks; you conld always buy one-hour on Christmas Day if the time were available.

## Agencies using network radio most

**Q. Which agencies are most active in network radio?**

**A.** According to dollar billings these agencies are most active in the networks. (All agencies are listed on a numerical basis with the exception of CBS leaders.)

ABC: Dancer-Fitzgerald-Sample: J. Walter Thompson; McCann-Erickson: Lennen & Mitchell; Hutchins: Leo Burnett; Biow; William Weintraub; Kudner: Young & Rubicam.

MBS: Cecil & Presbrey; Wade; J. Walter Thompson: McCann-Erickson; Sherman & Marquette: Neal D. Ivey: Gardner; Benton & Bowles; Kudner: Grey Advertising.

NBC: Dancer - Fitzgerald - Sample; BBD&O; Benton & Bowles; Wade: Biow; Newell-Emmett; Duane Jones; William Esty; Compton; J. Walter Thompson.

CBS: Dancer - Fitzgerald - Sample; Foote, Cone & Belding; BBD&O; Young & Rubicam; Compton; Newell-Emmett; Benton & Bowles; Ward Wheelock; Ruthrauff & Ryan; McCann-Erickson.

## Giveaways

**Q. Exactly what is a "giveaway" program?**

**A.** Every giveaway show is an audience-participation program (there has to be someone there to cart away the mountain of prizes). But not every audience-participation program gives things away, although most have some kind of prize, be it ever so small.

Program men find it hard to draw a definite line between audience-participation shows which throw in a prize for added interest and the giveaways which add entertainment to maintain listener appeal. There is one general rule of thumb, however. There has to be a reasonably even balance between entertainment and prizes to sustain a giveaway program. If you subtract from one. you have to add to the other.

**Q. What are the trends in giveaway programing?**

**A.** Today's giveaways are stable members of the broadcast family. New ones are occasionally added, old ones leave; but there is no noticeable dip or rise in the total number. This is the majority opinion, with only NBC dissenting. NBC secs giveaways gradually dying.

CBS has eight giveaways on radio, three on TV. ABC and NBC each have seven on radio and one on television. Mutual trails the other networks with five on radio. Indicative of their staying power is the fact that at least half of these 32 giveaway shows have been on over two years.

Two minor trends in giveaway:

1. The size of network jackpots is steadily being sliced.

2. Merchandise is being increasingly favored for prizes. This cuts eosts.

# WFBL offers New Highs in Radio Listening in SYRACUSE

HOOPER *Share-of-Radio-Audience* APRIL-MAY 1950

| | WFBL | Station B | Station C | Station D | Station E |
|---|---|---|---|---|---|
| Morning | 45.7 | 17.0 | 18.2 | 8.1 | 10.1 |
| Afternoon | 37.6 | 18.9 | 16.6 | 16.1 | 9.7 |
| Evening | 31.1 | 26.8 | 16.4 | 14.0 | 11.0 |

**WFBL delivers 17.8% more audience in Syracuse daytime than the next two most popular stations combined!**

*Here's the Daytime Record in Syracuse*

(C. E. HOOPER — December 1949 thru April 1950)

**Quarter-Hour Daytime Periods with ratings of:**

| | WFBL | Station B | Station C | Station D | Station E |
|---|---|---|---|---|---|
| 10 or Better | 8 | 0 | 0 | 0 | 0 |
| 7.5 or Better | 13 | 0 | 0 | 0 | 0 |
| 5 or Better | 29 | 10 | 10 | 1 | 0 |
| Average Rating | 7.11 | 3.82 | 3.69 | 2.52 | 1.47 |

FREE & PETERS will be glad to show you the complete quarter-hour breakdown.

**WFBL**

**• Syracuse, N. Y.**

*Your Best Buy-To-Sell Medium in Syracuse!*

CBS BASIC


**Q. How do giveaway programs compare with other types both rating-wise and cost-wise?**

**A.** Except for the Groucho Marx show, *You Bet Your Life* (De Soto-Plymouth Dealers), which will move from CBS to NBC next fall, no giveaway show is presently among Nielsen's top 10. *You Bet Your Life* rates ninth, can hardly be considered a typical giveaway in view of its strong comedy appeal and small prizes.

Giveaways, as a class, compare most closely with mystery-detective shows as to rating and cost. Ratings average about 10 Nielsen; costs range from $3,000 to $5,000 on network.

**Q. What is presently available on networks in the way of giveaway programs?**

**A.** ABC has the following open:

1. *Quick as a Flash*—three half-hours at 11:30 to 12:00 a.m. weekdays. Cost $4,350 for three half-hours.
2. *Stop the Music*—one 15-minute segment from 8:00 to 9:00 p.m. Sundays. Cost $3,350 for 15-minutes.
3. *Bride and Groom*—a half-hour segment five times a week from 3:00 to 3:30 p.m. weekdays. Cost $5,000 for five half-hours.

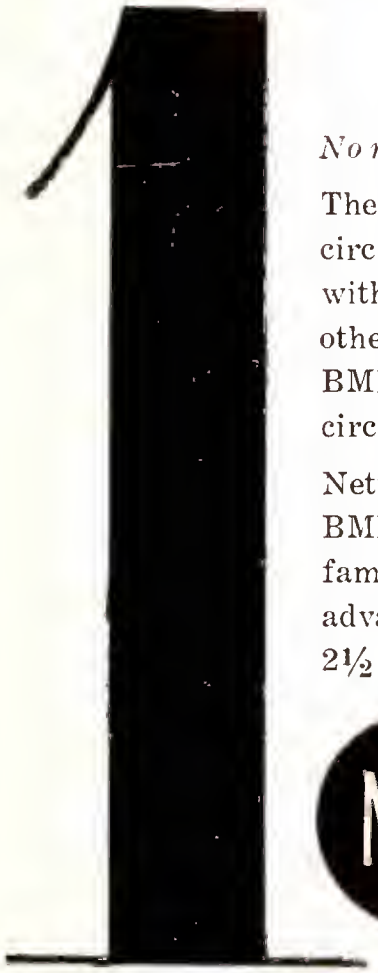
CBS has the following open:

1. *Winner Take All*—five half-hours from 3:30 to 4:00 p.m. weekdays. On summer sustaining.
2. *Earn Your Vacation*—one half-hour from 5:30 to 6:00 p.m. Sundays. Cost $3,360 for a half-hour.
3. *Rate Your Mate*—one half-hour from 7:00 to 7:30 p.m. Saturdays (beginning 1 July 1950). Cost $4,200 plus an average of $400 prize money a week.

NBC has only two such shows of its own: *Hollywood Calling* and *$1,000 Reward*. Nothing is available.

Mutual Broadcasting Co. has the following open:

1. *Ladies Fair*—15-minutes of a half-hour show, 2:00 to 2:30 p.m. Monday through Friday. Cost $2,500 per week for 15-minutes.
2. *Queen for a Day*—15-minutes of a half-hour show. 2:30 to 3:00 p.m. weekdays. Cost $2.500 per week for 15-minutes.
3. *Take a Number*—one half-hour open from 8:30 to 9:00 p.m. Saturdays. Cost $1,500 for the half-hour per week.
4. *True or False*—one half-hour open from 9:00 to 9:30 p.m. Saturdays. Cost $1.250 for the half-hour per week.



*No need to shout.* The figures speak for themselves.

The BROADCAST MEASUREMENT BUREAU has just released the *final* circulation figures of Study No. 2 and NBC continues in first place with the *largest* audience in all radio—reaching more people than any other single advertising medium. (90% of agency timebuyers use BMB as their basic source of information in comparing network circulation according to a recent independent research spot check.)

Network radio is bigger than ever—as big as America—and the BMB results show that each week, *day or night*, more than 7 out of 10 families listen to NBC. These findings give NBC a *weekly* audience advantage of over 1½ million homes during the day and more than 2½ million at night over the second network. And the greater the intensity of listening, the greater is NBC's relative superiority over the next network.

NBC

*America's No. 1 Advertising Medium*

*A service of Radio Corporation of America*

# SALES AIN'T POPPING LOUD IN CORK (Ky.)!

**If you think it will do you any good to put the advertising screws on Cork (Ky.), Mister, you're bubbling over with a case of Pollyanaitis! Cork simply doesn't have the people or the dough to produce a sales-geyser!**

**But if Cork's crew can't help you, the Louisville Retail Trading Area certainly *can!* Its 27 Kentucky and Indiana counties are effervescent with high-proof *people, business* and *money*—almost as much business and money as in all the rest of the State *combined.* And WAVE pours out its soul to this one great market exclusively!**

**Shall we start pouring for *you*—now?**

LOUISVILLE'S
WAVE

5000 WATTS . 970 KC

NBC AFFILIATE

NATIONAL REPRESENTATIVES

FREE & PETERS, INC.,

All prices given are net cost; they do not include 15% agency commission.

**Q. What kind of prizes are being used on giveaways?**

**A.** Merchandise is very popular with sponsors because it keeps costs down. Except for "exotic" prizes like vacation trips or automobiles, cash is favored by contestants, according to prize experts like the Reuben H. Donnelley Corp.

Most network and local shows obtain merchandise prizes at 15% of regular retail price through merchandising concerns. Three of the top companies which provide merchandise prizes through cooperation with manufacturers are:

Richard S. Robbins Co., 551 Fifth Avenue. NYC, serves some 500 stations. Prizes, Inc., 130 East 44th Street, NYC. serves about 200 stations. V.I.P. Service, Inc., 1775 Broadway. NYC, serves about 50 stations and seven network giveaway shows.

These are some of the companies who donate prizes for publicity plugs: R.C.A., Westinghouse, Longines, General Mills, Dunhill, The Toni Co., Anchor Hocking, and William Rogers.

## Network times available

**Q. What are the current time availabilities among the networks?**

**A.** NBC is sold solid in the daytime at this writing. and has the following nighttime availabilities: Sunday. 6.30-7.30: Monday. 10-11; Thursday. 9-9.30; Friday. 8-9: Saturday. 8-8.30. Mutual has the 2-2.15 p.m. and 2.30-2.45 p.m. segments of *Ladies Fair* and *Queen for a Day*. across the board. and the following nighttime availabilities: Monday, 8.30-8.55: 9.30; 9.30-10: Tuesdays, 8-8.30: 9-9.30; 9.30-10: Wednesday, 8-8.30: 8.30-8.55;9-9.30: 9.30-10: Thursday, 8-8.30: 9-9.30; Friday. 8.30-8.55; Saturday. 7.30-8; 8.30-9: 919.30; Sunday. 7.30-8; 8.30-9; 9-9.30: 9.30-10. CBS is sold solid daytime and has these nighttime availabilities: Tuesday, 10-11; Wednesday. 9.30-11: Friday. 8-10; 10.30-11: Saturady. 10.15-10.30: Sunday, 10.30-11: (ABC's list of availabilities had not been cleared for release by the network at presstime).

# Solved! A TOUGH RADIO STATION SELLING PROBLEM

WATTS · FULL TIME

**WISL**

ROCK AND SUNBURY STREETS
SHAMOKIN, PENNA.
TELEPHONE 2650

May 31,1950

Standard Rate & Data Service
333 N. Michigan Ave.,
Chicago,1,Illinois.

I am well pleased with the results of our first insertion in Standard Rate & Data. Our response from the first ad to date has been most satisfactory.

It is necessary for us to impress our market size on national time buyers,et.al.,since statistics minimize our position because of the political sub-divisions which only time can remedy....or, which SRDS can help us emphasize to our benefit.

Frankly,I didn't expect such immediate results. However,one order equalled approximately four times the cost of the advertisement and one inquiry that will mean considerably more if it is closed,and I can say it looks favorable.

I find that an advertisement in SRDS gives us several points of advantage. It adds to our prestige as a station; it reaches the proper persons who are considering markets at the moment they use the publication,and it gives our national representatives " point of sale" assistance on their calls in our behalf. Our "rep" reports that he opens SRDS to our ad. on every call he makes.

Cordially yours,
Chas. R. Petrie
Chas. R. Petrie,
General Manager.

"A QUALITY STATION IN A QUANTITY MARKET"

*Dottie Ward*
*...has a way with women!*

**We've thrown surveys out of the window!**

**WHY?** Because we don't need them to prove this program. We've checked cash registers instead . . . cash registers of local accounts that have their finger on the pulse of their advertising.

On the program we have enthusiastic local and national accounts who want to reach Mrs. Housewife who wants to know about local events, fashions, foods, and outstanding personages who visit the area.

At 11:30 every morning, Monday through Friday, Dottie Ward speaks in a down-to-earth manner about many things and products and gets a fine response.

Success stories? Certainly! But why take your time . . . ? The low cost allows you to experiment in a market that likes good things.

Our local family Retail Sales Figure for 1948 was $4,512.00. That buys more than peanuts.

**COST:** Only $25.00 per week of 5 days—local and national accounts, same rate. Sold on weekly basis only. Minimum order—13 weeks.

**WISL**
ROCK AND SUNBURY STREETS
**SHAMOKIN, PENNA.**

The WISL Service-Ad* illustrated at the right, appears in the SRDS monthly Radio Section. It offers the services of a successful independent radio station as an advertising medium. It uses simple, straight-forward, down-to-earth selling copy that worked so well in the early days of AM Radio . . . and works equally well today. It offers a program . . . an audience with proved willingness to buy . . . tells what it costs to use the program . . . and where to buy it.

**Radio Station Operators:—You too can harness the influence of SRDS and make it work for you to increase national spot time sales, by telling Your Station's sales story in the SRDS Radio Section.**

**STANDARD RATE & DATA SERVICE**
*The National Authority* / Walter E. Botthof
Serving the Media-Buying Function / Publisher
333 North Michigan Avenue, Chicago 1, Illinois
NEW YORK • LOS ANGELES

*Service-Ads are ads that supplement listings in SRDS with information that sells by helping buyers buy.

# PLAY BALL!

***PHILLIES***
***and***
***ATHLETICS***
***Games on***

**WDEL-TV**
**Wilmington, Del.**

**WGAL-TV**
**Lancaster, Penna.**

Play Ball means that all Saturday home games of both Phillies and Athletics are telecast over WGAL-TV and WDEL-TV. This splendid baseball feature is important on two counts. First, because it has definite appeal in these two markets. Second, because it is only one of a great many special features which are the result of effective, long-range programming. These two stations are increasing their number of viewers constantly. They're keeping these growing audiences loyal and responsive through programs which are worthwhile and *diversified*. They offer TV advertisers an unusually fine opportunity for profitable business. Investigate.

***WDEL-TV—Wilmington, Delaware***

Only televisian station in Delaware—fifth market in per capita incame in the natian. Brings viewers a clear picture, all NBC network shows. Excellent TV Test Market.

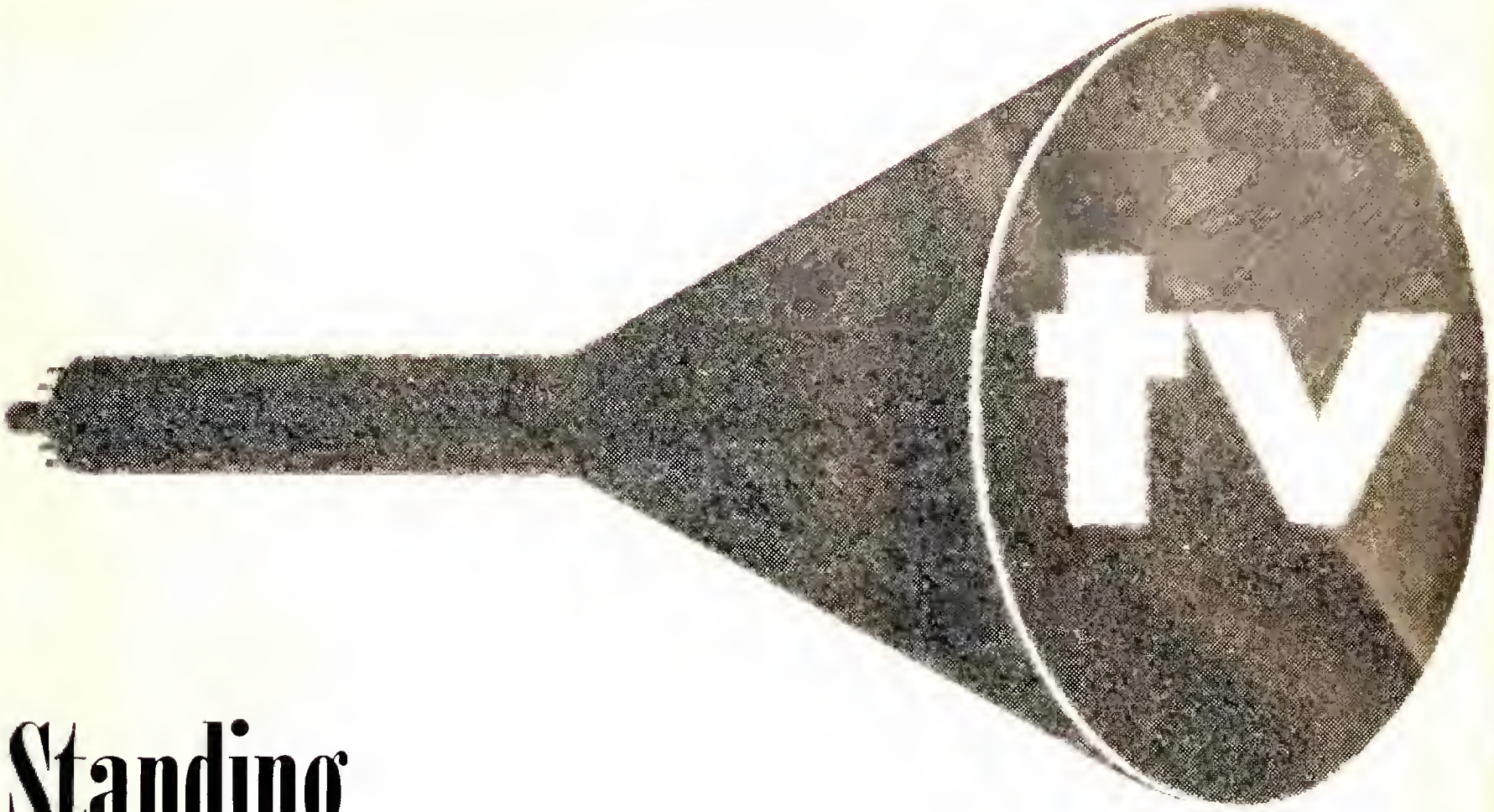
***WGAL-TV—Lancaster, Pennsylvania***

Only TV statian in this large, prasperous area of Pennsylvania. Presents the tap shaws af four netwarks: NBC, CBS, ABC and DuMont. Excellent TV Test Market.

*Steinman Stations—Clair R. McCollough, General Manager*

NBC
TV • Affiliates

***Represented by***
***ROBERT MEEKER Associates*** • **CHICAGO** • **SAN FRANCISCO** • **NEW YORK** • **LOS ANGELES**




# Standing room only

## Network TV scope

**Q. How much of the country's population can be reached in all 62 TV markets?**

**A.** About 60%. if you count only the families within a 40-mile radius of each station (see TV coverage, page 92). Since this 40-mile radius is demonstrably too conservative an estimate, it is safe to calculate that about two-thirds of the total population is included in TV's current 62 markets, which also account for about two-thirds of the nation's retail sales.

About 6.500.000 sets now serve these areas. Each station in each market furnishes estimates of the number of sets in its service area. Both CBS and NBC research departments go to great effort to reconcile discrepancies in estimates due to overlap and other problems. NBC publishes its results in a monthly "Data Chart" which has come to be regarded by the industry at large as the most authoritative estimate available now.

It is interesting to note that TV is in 40 of the 42 U. S. cities with populations over a quarter of a million, and is in 40 of the 48 States. Of the 29 markets covered by *This Week*. TV is in 27. The two exceptions are Portland, Ore.. and Denver, both caught in the FCC freeze.

**Q. When should an advertiser go into network television?**

**A.** That depends primarily upon his purpose. If he wants to protect a time spot, he'd better get in fast. For nighttime TV it may be already too late—most openings available as this is written probably won't be by July 17.

Even with the present limited number of available stations, network television already penetrates enough top markets with enough sets (and enough evidence of sales impact) to justify any advertiser with the right product and distribution seriously considering the medium.

## Network TV rates

**Q. Can the advertiser going on the air this fall protect himself against rate increases by buying in July or August?**

**A.** Yes, in one instance. On ABC he is protected if the first broadcast of the show is effective not more than two months following the date the contract is signed. On NBC a sponsor who signed before 1 July is protected for six months following date of signing

contract: those signing after 1 July must pay the new rates, but get six months protection. On both DuMont and CBS the protection is six months, but starts from date of the first broadcast. If the rate increases on DuMont and CBS before start of the schedule, the sponsor pays the higher rate.

**Q. What percentage of nighttime rates are daytime rates?**
**A.** About 50%.

**Q. Where does the money for TV ad budgets come from?**
**A.** Sellers of the medium generally take the view that a TV appropriation should be part of the advertising budget. Advertisers like P & G concur. "Let monies be allocated for TV to help accomplish the advertising objective," is the way some experts put it. Its share of the budget, they reason, should be allocated from the total budget, with no question as to what specific budget it is to come from. The important adjustment here would seem to be more a matter of viewpoint than of bookkeeping.

**Q. How expensive is TV?**
**A.** While results are always the final answer, it is possible to indicate some of the factors bearing on the results. The NBC-Hofstra study (see page 48 of this issue) is the most comprehensive single roundup of such factors produced to date.

Cost per thousand listeners has steadily dropped for all TV networks as numbers of stations and TV homes has increased. For example, on 1 July 1948 on the seven interconnected stations of the NBC-TV network you could reach about 307,000 TV homes. The gross half hour evening rate was $1,140; a cost per thousand viewers of $3.71. By July 1950 the number of stations had risen to 30, the gross evening half hour rate to $9,975, and total TV homes to over 5,000,000: cost per thousand had fallen to $1.98. It is obvious that cost per thousand will reduce this fall and winter.

## When to use spot TV

**Q. Are there any differences between spot radio and spot television of importance to a spot TV buyer?**
**A.** Yes. With TV there aren't the coverage differences resulting from tremendous ranges in power and frequency found in radio. Programing is more important, especially in multiple TV station markets, than coverage. With radio there is BMB to help guide merchandising and promotion efforts and to help correlate with other media efforts. At present, TV sponsors haven't anything like this. Engineering coverage contours, reports of set shipments, and station mail are the principle guides now to distribution and location of sets in a station area (see discussion of TV coverage, page 92).

**Q. Where can an advertiser get information regarding creation of suitable TV announcements?**
**A.** Query your advertising agency first. There are dozens of organizations, old and new, in the business of producing TV announcements; their competence varies drastically. The types of announcements possible are very great, and agency counsel on this point also is usually essential for best results. The Broadcast Advertising Bureau has recently released a booklet on this subject. SPONSOR has published several articles.

**Q. Can most stations provide adequate time for one-minute announcements?**
**A.** No.

**Q. Should 20-second versions always be built in case one-minute spots are not available?**

COLGATE WILL BE TOP TV SPENDER THIS FALL WHEN CANTOR, ALLEN AND TWO OTHERS ALTERNATE IN HOUR-LONG SHOWS

**A.** No. Some products can't be adequately sold in 20 seconds. Expert advise of your agency and spot production specialists should be sought.

## TV spot availabilities and costs

**Q. Are TV spot costs in line with other media? How do they compare with TV network?**

**A.** There's no direct way to compare TV spot costs with other media. Indirectly comparison can be made through results. But no controlled experiments have been made on this basis. Comparisons have been made between TV spot and magazines on a circulation basis in markets with high TV penetration. The figures are slightly sensational for TV. Findings have been presented to advertisers to the accompaniment of anguished protests of the magazines. Set penetration in a few top markets is just beginning to put the sight and sound medium on an equal circulation footing with local newspapers.

Comparison with network TV is equally difficult because of the many possible bases for comparison. If his distribution warrants it, network TV can give him coverage (including merchandising possibilities) which would cost more to get with spot announcements on all the same stations. On the other hand, with scattered distribution, TV spot might cover it with great saving in waste circulation and the cost it represents.

**Q. Can an advertiser protect himself in July and August against fall rate increases? Is there any standard protection period on station rates?**

**A.** Yes. to both questions. But there are exceptions.. Station policy generally is to accept no orders more than 30 days prior to date of the first broadcast (football games might be an exception). The majority of stations guarantee the sponsor six months protection from the effective date of the increase, but some stations extend protection six months from *start of the contract* rather than from starting date of the increase. This means that some sponsors are put in the position of having to figure whether they would gain more by sitting tight to earn a frequency discount, or cancel immediately and sign up again in order to take advantage of the six months protection against an increase they know is coming up. Audience is mushrooming so fast in most areas that standard protection isn't yet possible.

Daytime TV makes bid for housewife's dollar with shows like Your Television Shopper (DuMont)

**Q. Is there any logic behind the selection of six months as the protection period?**

**A.** Yes. Stations figure that circulation is increasing generally at a rate which justifies an increase in their rates about every six months.

## Agencies using TV most

**Q. Which agencies lead in TV network placement?**

**A.** N. C. Rorabaugh lists Young & Rubicam as the network TV leader with nine programs on the air this spring. Others follow in somewhat this order: Young & Rubicam; J. Walter Thompson; McCann-Erickson; BBD&O; Maxon; Kudner; William Esty; Benton & Bowles; Dancer, Fitzgerald & Sample; N. W. Ayer; Doherty, Clifford & Shenfield; Kenyon & Eckhardt; Franklin

Reps, like this CBS TV Sales Group, check stations on spot. Here they visit WBT-TV, Charlotte

famous firsts in TV

*In 1884 Paul Nipkow invented the television scanning disc and thus began the history of television.*

★

*Blair-TV Inc. was the first exclusive representative of television stations. The first company to recognize and act on the television stations' real need for hard hitting, single minded, exclusive representation.*

BLAIR INC.

REPRESENTING

| | |
|---|---|
| Birmingham | WBRC-TV |
| Columbus | WBNS-TV |
| Los Angeles | KTSL |
| New Orleans | WDSU-TV |
| Omaha | WOW-TV |
| Richmond | WTVR |
| Salt Lake City | KDYL-TV |
| Seattle | KING-TV |


Bruck; Cunningham & Walsh; Biow; Foote, Cone & Belding; Campbell-Ewald; SSC&B; Compton.

Spot TV leaders among the top 20 (according to Rorabaugh) include: BBD&O; N. W. Ayer; Biow; McCann-Erickson; Young & Rubicam; Ruthrauff & Ryan; Fletcher D. Richards; J. D. Tarcher; Foster & Davies; SSC&B; Ted Bates; Geyer, Newell & Ganger; Leo Burnett; D. P. Brother; J. Walter Thompson; Owen & Chappell.

## TV representatives

**Q. Which firms represent TV stations nationally?**

**A.** ABC Spot Sales, 7 West 66th Street, New York (also Chicago, Hollywood, Detroit, San Francisco).

Avery-Knodel, 608 5th Avenue, New York (also Chicago, San Francisco, Los Angeles, Atlanta).

Barnard & Thompson, 299 Madison Avenue, New York.

Bertha Bannan, Little Building, Boston (New England only).

Blair-TV, 100 Park Avenue, New York (also Chicago, Detroit, St. Louis, San Francisco, Los Angeles).

The Bolling Company, 480 Lexington Avenue, New York (also Chicago, Hollywood, and San Francisco).

The Branham Company, 230 Park Avenue, New York (also Chicago, Atlanta, St. Louis, Dallas, Detroit, Charlotte, N. C., San Francisco, Los Angeles, Memphis).

CBS Radio Sales, 485 Madison Avenue, New York (also Chicago, Los Angeles, San Francisco, Memphis, Detroit).

Donald Cooke Incorporated, 551 5th Avenue, New York (also Chicago, Los Angeles, Cleveland, Detroit).

DuMont Television Spot Sales, 515 Madison Avenue, New York.

Free & Peters, 444 Madison Avenue, New York (also Chicago, Atlanta, Detroit, Fort Worth, Hollywood, San Francisco).

Harrington, Righter & Parsons, 270 Park Avenue, New York (also Chicago).

Headley-Reed Company, 420 Lexington Avenue, New York (also Chicago, Detroit, Atlanta, San Francisco, Hollywood).

H R Representatives Incorporated, 405 Lexington Avenue, New York (also Chicago, San Francisco).

George P. Hollingbery Company, 500 5th Avenue, New York (also Chicago, Atlanta, San Francisco, Los Angeles).

The Katz Agency, 488 Madison Avenue, New York (also Chicago, Detroit, Kansas City, Atlanta, Dallas, San Francisco, Los Angeles).

Keenan & Eickelberg, 2978 Wilshire Boulevard, Los Angeles (local).

Kettell-Carter, Park Square Building, Boston (WOR-TV, WSYR-TV and WOIC-TV in New England only).

Robert Meeker Associates, 521 5th Avenue, New York (also Chicago, San Francisco, Los Angeles).

NBC Spot Sales, 30 Rockefeller Plaza, New York (also Chicago, Cleveland, Denver, Hollywood, San Francisco, Washington).

John E. Pearson Company, 250 Park Avenue, New York (also Chicago, Los Angeles, San Francisco).

Edward Petry and Company, 488 Madison Avenue, New York (also Chicago, Detroit, San Francisco, Los Angeles, St. Louis, Atlanta, Dallas).

The Richard Railton Company, 681 Market Street, San Francisco (local).

Ra-Tel Representatives, 420 Lexington Avenue, New York (also Chicago, Dallas, Los Angeles, Atlanta, Oklahoma City, San Francisco).

Paul H. Raymer Company, 444 Madison Avenue, New York (also Chicago, Boston, Detroit, San Francisco, Hollywood).

Weed and Company, 350 Madison Avenue, New York (also Chicago, Detroit, Boston, San Francisco, Hollywood, Atlanta).

Adam J. Young, Jr., 22 East 40th Street, New York (also Chicago, Los Angeles, San Francisco).

**Q. What services do TV national representatives render?**

**A.** Point by point here are some of the services performed by TV representatives:

1. Market and station data is issued in summary form including population, number of families, number of TV sets and buying income.

2. TV rate cards were originally based on a projected card set up experimentally by NBC and DuMont. Since that time rate cards have grown like Topsy. A standardized rate card may soon be available to the industry as a result of sessions by agency, advertiser, station representatives, and NAB executives.

3. Program and announcement

# DU MONT

## . . . DID IT FIRST!

## . . . GETS 'EM ALL!

## . . . CONCENTRATES!

## . . . CUTS THE COST!

TELEVISION DU MONT NETWORK

***The Nation's Window on the World***

515 Modison Avenue, N. Y. 22, N. Y.

A Division of Allen B. Du Mont Loborotories, Inc.

Copyright 1950, Allen B. Du Mont Loborotories, Inc.

*Television set ownership is growing at a phenomenal rate. Every day television is paying off more . . . to more advertisers.*

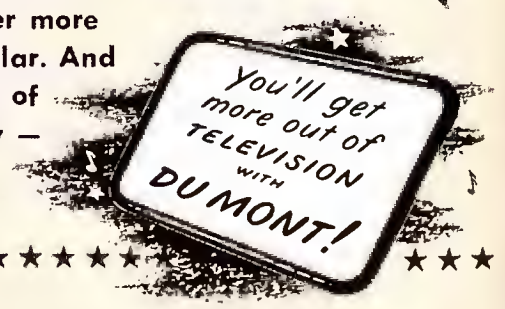
*Even the time when networking breaks into the black is very near. That's why it is extra important now to remember certain things about television:—*

**In the beginning . . . there was Du Mont. Yes, *Du Mont did it first*—built the first network between its New York station WABD and its Washington station WTTG. . Now the Du Mont Television Network contains 54 stations from coast to coast.**

**As for coverage, *Du Mont gets 'em all*— 99% of the nation's telesets are within reach of the Du Mont signal. (And don't forget that Du Mont signals are just as good as anybody's.)**

**With no vested interest in other media, *Du Mont concentrates* — gives its undivided attention to televison. Du Mont believes in television— with a young-minded singleness of purpose that bodes the best for sponsors.**

**Du Mont continuous program research pioneers the way to larger audiences, smaller budgets. *Du Mont cuts the cost* of television— labors to deliver more viewers per dollar. And that's only part of the reason why —**




*Large advertiser or small, there is Du Mont time and talent, Du Mont programs and spots suited to you. For the rest of the story — write, wire, phone or run over to:*

**THE DU MONT TELEVISION NETWORK**

**WHAT IS YOUR FUTURE RADIO OR TV ACTIVITY?**

Pulse now surveys regularly the following markets:

**RADIO**

Boston
New York
Northern New Jersey
Philadelphia
Washington, D. C.
Richmond
Cincinnati
Chicago
St. Louis
San Francisco
Los Angeles

**TV**

Boston
New York
Philadelphia
Washington, D. C.
Cleveland
Dayton
Columbus
Cincinnati
Chicago
St. Louis
Los Angeles

For programs telecast in more than three markets, Pulse offers its Multi Market Tele-Pulse.

The Pulse survey—a reasonably accurate survey—delivered in a reasonable amount of time after field study—does not cost $1,000,000.

For radio and television facts
ASK THE PULSE

**THE PULSE Incorporated**
15 WEST 46TH STREET
NEW YORK 19, N. Y.


availability data is routinely sent to advertisers and agencies. Immediate information is available when needed.

4. Programing aid is offered in an advisory capacity: TV representatives suggest changes in programing and point out technical flaws. Some representatives are also beginning to aid in the development of national spot programing on film.

5. Station brochures and a comprehensive presentation of stations' salient sales points are handled by most representatives from copy to art work and production. Letters and bulletins are also mailed to advertisers and agencies. Some highlight success stories of programs and personalities, show the specific types of programs best suited for a sponsor's product.

6. TV representatives also carry on a general orientation to sell TV to advertisers. The Katz Agency, for one, prepared a 40-50 page mimeographed book, *TV Facts for Advertisers*, acquainting agencies and advertisers with the general TV background. The Katz Agency has also prepared a film showing commercial techniques for TV announcements actually being used on video. In addition, representatives like Free & Peters hold clinics and group meetings for advertisers. F & P "rang the bell" with a remarkably successful sales clinic for its stations in Chicago early in June. Petry has developed a system of showing simulated TV on film that is used by many agencies and advertisers in Chicago and New York.

## TV coverage

**Q. How can an advertiser assess the coverage he's getting when he buys time on a TV station?**

**A.** Coverage involves at least three important considerations an advertiser needs to know: (1) the extent of the area around the transmitter in which the signal can be heard adequately, (2) the number of sets in that area, (3) where they are located in the area.

**Q. What do the stations furnish to guide an advertiser?**

**A.** They have engineering maps which show where their signals can be received acceptably. Tests have established that reception is generally acceptable when the signal from the transmitter comes in with an intensity of 0.5 millivolts per meter. (Millivolts per meter is usually abbreviated to mv/m.) The 0.5 mv/m contour shown on most station coverage maps goes out on an average of about 40 miles from the transmitter. The contour is seldom a perfect circle, because shape of the terrain and other interferences influence the distance the signal will travel.

Experience has shown, however, that a 40-mile contour is too conservative an estimate, and that generally speaking 40-50 miles is a fair rule of thumb in estimating a coverage area. NBC is making maps for some stations in which the outer contour is computed on the basis of 0.1 mv/m. Tests have indicated that acceptable pictures may be received in this area which generally extends 10 miles or more beyond the 0.5 mv/m contour. Maps with the 0.1 mv/m contours will not be drawn for stations whose areas have a considerable overlap with neighboring service areas. In these cases, maps will show only the 5 and the 0.5 mv/m contours.

Mail maps are another indication of the extent of coverage, but have to be considered in the light of the severe limitations inherent in this type of survey. Mail does reveal that programs are frequently received up to 100 miles from the transmitter. Good reception beyond 50 miles is not at all uncommon.

Reception within a station's service area may have blind spots because of the shape of the terrain or other interference. Returns from direct selling pitches, contests, premiums, and other offers throw light on the location of such "pockets" in its coverage. As with other types of mail response, don't draw conclusions too fast. These can be quite misleading unless one is aware of the pitfalls in interpreting mail maps.

**Q. How are the number of sets in an area determined?**

**A.** They are calculated from reports of distributors and dealers in the area. Estimates are made either by the station management, or a committee representing several stations in an area, or for them by an electrical power company or association.

There is as yet no way to furnish a breakdown on the location of sets within a specific service area. The RTMA has made a start toward making this

# THE TROLLEY STRIKE HAS ENDED AND . . .

NEARLY EVERYONE in video knows the background.

During Atlanta's recent 37-day transit strike, the South's largest department store turned to WSB-TV as a means of serving its many patrons.

Telecasting directly from an improvised studio in the store. Rich's personnel and WSB-TV staffers modeled, demonstrated and displayed merchandise for strike-bound shoppers.

And like most everything else that Rich's does — the customers loved it!

Telephones jangled. Incoming trunklines jammed. Results were apparent. Said a store executive: *"We sold something of everything we displayed on television. We are pleased with what we have seen already."*

* * *

AND SO IT IS that a programming idea which originally was conceived as an emergency measure is now blazing a trail for both retail business and for television.

For now, high above Forsyth Street in its fabulous "BRIDGE BUILDING," this great store has allocated 2,400 square feet of tremendously valuable display space to a permanent television studio. It is equipped and manned by WSB-TV.

Rich's telecasts — a solid hour a day, five days a week — continue indefinitely, on WSB-TV.

Once again it has been proved that when seen through "The Eyes of the South" — television is *sellovision!*

**wsb-tv**

ON PEACHTREE STREET
*ATLANTA*
Represented by Edw. Petry & Co., Inc.

possible by compiling county breakdowns of sets shipped by its members. Useful as this is, there are still severe limitations to this program. First, the RTMA does not cover all counties in TV markets, nor is it possible to get all its members to cooperate in breaking down their shipments. This is because the job requires extra labor which some smaller members feel they can't afford. Eighty-five percent is about the maximum expected to cooperate in this project.

Second, some 20-25% of set production is accounted for by non-members of the RTMA. They are especially active in certain sections of the country, and this will tend to distort the picture. A key to the current controversy between audience researcher Hooper and NBC research head M. H. Beville is inability to determine where sets go once shipped into an area. The first possible basis for making a reasonable estimate on this score will be publication of census data which will give a check on quantity and distribution of sets. With this knowledge, researchers can apportion set distribution within an area on a statistical basis. It will still be only a "best guess," but up to now even that hasn't been possible.

**Q. Should an advertiser eliminate his advertising on a radio station 50 miles away from the TV station carrying his message?**

**A.** There's no pat answer to this one. The problem isn't the same for network and spot advertisers. For example, a network advertiser might think seriously before sacrficing enough stations to lose full network discounts. A spot advertiser will have many additional problems to complicate scheduling adequate coverage around TV stations carrying his message. Is the TV penetration strong enough and the impact hard enough to justify sacrificing "outside" coverage? The answer can't be the same for all sponsors. The pattern of distribution, location of best customers, size of ad budget, and other factors bear on the question.

## TV unions

**Q. Does the current union situation threaten to have an effect on rates this fall?**

**A.** It does. There has never been a TV contract covering talent unions. For the stars the problem is slight; they are well paid, considering the present growth of the medium. But the rank and file, particularly dramatic talent, are fighting for minimum rates, rehearsal pay, better working conditions. These are the bedrock demands. There are other issues, such as a share in re-used shows, and off-the-tube TV transcriptions.

There's no question but that talent will win a satisfactory adjustment on most of their demands and this can mean only one thing: increased package costs. All is not quiet on the technical union front. There are upward salary adjustments to be expected. The networks will certainly continue to cut operating costs as they grow more skilled at the job, and thus absorb part of the increased costs. But it would be foolish to ignore the inevitable. The sponsor will have to pay for part of these added costs in higher rates. How much it will be is nobody's guess right now—there's just no basis for guessing.

The reason there's been no talent contract is a complicated story of jurisdictional disputes between East and West Coast unions, which has been described fully in *Ross Reports* on television programing. Jurisdictional problems are also responsible for lack of a contract with television writers. Their cause is not being pushed vigorously, and even a settlement is not expected to greatly affect production budgets. Talent is the big item.

**Q. What is the current Petrillo situation as it affects (1) network, (2) spot, (3) films?**

**A.** Musicians are now working at about 80% of radio rates, and there's not too much pressure for upping rates. Live shows are not affected by the current ban on music for TV films and transcriptions. Music in the public domain, foreign sound tracks, and films whose sound tracks were produced before the ban have been substituted for new music. A few independents have been permitted to score films (Autry shows for example), and there's some wildcatting, but not much.

Since the greater part of TV spot involves film, it is obvious that there will be a production boom in spot when the music issue is settled. The indus-

# WOW (wotta buy!)

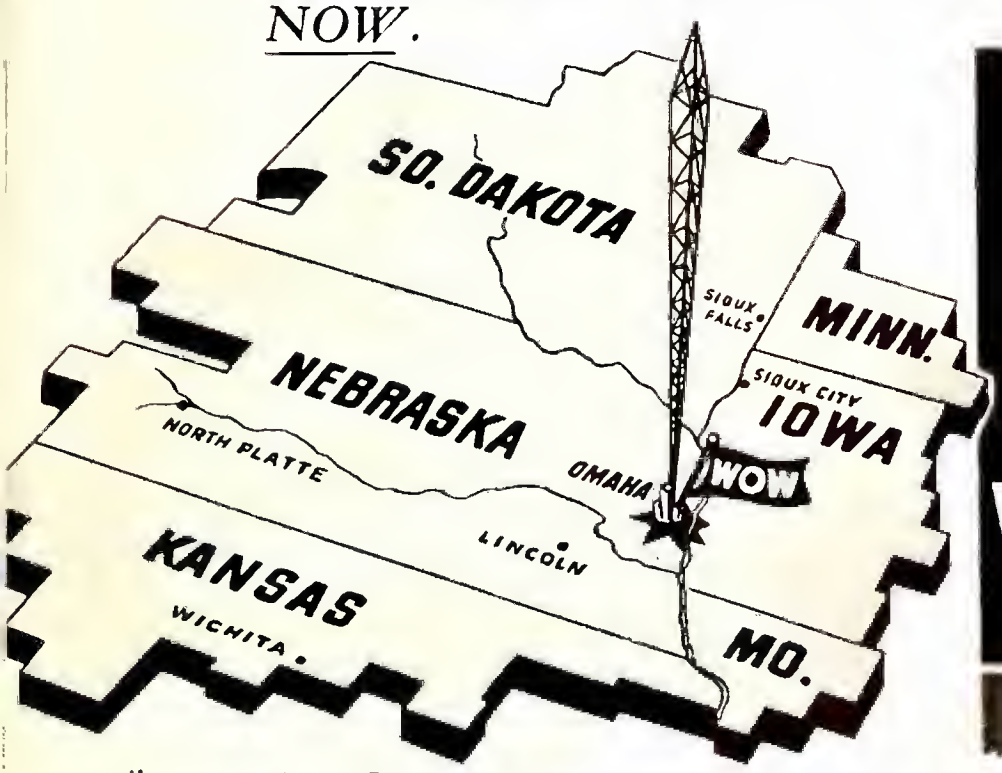
**MARKET:** *Retail sales nearly 3 billion . . . $500 per family OVER national average. Farm income 2½ billion . . . $3,000 per farm OVER national average.*

**COVERAGE:** *485,000 families . . . 100,000 MORE every day and by night than second station.*

**MANAGEMENT:** *"One of most successful operations in U.S."*—VARIETY, *in 1950 Showmanager Award to John J. Gillin, Jr.*

**COST** *As low as 62c per thousand families (81c for second station) and in some instances, 9 percent lower than two years ago!*

**AVAILABILITIES:** *Scarce, but a few good ones NOW.*




RADIO STATION
**WOW** INC.
OMAHA, NEBRASKA
590 KC • NBC • 5000 WATTS
Owner and Operator of
**WOW-TV Channel Six**
**KODY** AT NORTH PLATTE

JOHN J. GILLIN, JR., PRES. & GEN'L. MGR.
JOHN BLAIR & CO., REPRESENTATIVES

*"... The Richest Part of God's Great Big Green World ...!"*

NIGHT and DAY

*

WCPO-TV

*has more viewers than the other two TV-Stations combined!*

April-May
C. E. Hooper

WCPO-TV

WCPO-TV
Channel 7
Affiliated with the
Cinti. Post
Represented by the BRANHAM CO.

CINCINNATI, OHIO

WEWS, Cleveland
is another
Scripps-Howard
TV Station — 1st
in the market.

WOC

**FIRST** in
the QUAD CITIES

In Davenport, Rock Island, Moline and East Moline is the richest concentration of diversified industry between Chicago, Minneapolis, St. Louis and Omaha. The Quad Cities are the trading center for a prosperous two-state agricultural area. Retail sales, total buying and per capita income rate higher than the national average, according to Sales Management.

**WOC-AM** 5,000 W. 1420 Kc. • **WOC-FM** 47 Kw. 103.7 Mc.

WOC delivers this rich market to NBC Network, national spot and local advertisers . . . with 70 to 100% BMB penetration in the two-county Quad City area . . . 10 to 100% in adjacent counties.

**WOC-TV** Channel 5
22.9 Kw. Video • 12.5 Kw. Audio

On the Quad Cities' first TV station NBC Network (non-interconnected), local and film programs reach more than 11,000 Quad Cities' sets . . . hundreds more in a 75 air-mile radius.

**Basic NBC Affiliate**
**Col. B. J. Palmer, President**
**Ernest Sanders, General Manager**

**DAVENPORT, IOWA**
**FREE & PETERS, Inc.**
**Exclusive National Representatives**

try keeps getting optimistic reports of a settlement in the making, and now there's every evidence it isn't far off.

## TV research

**Q. What's available in TV research?**

**A.** Generally speaking, the same kind of research is available for TV as for radio. The leading organizations who were engaged in radio research have expanded their services to include TV. In addition, numerous small new organizations have gone into the business, usually the program rating side of it. The fields covered are: (1) program research, designed to tell how many viewers a program has; who they are, when, where, how often and how long they view. The "qualitative" side of program research investigates the likes and dislikes of program elements, may offer diagnoses for corrective treatment; (2) audience research, which counts number of listeners to networks and individual stations.

**Q. Where can audience and program information be obtained?**

**A.** Various research organizations furnish a variety of such information. They obtain the data in several different ways, and the manner in which it is obtained affects the way in which it is interpreted and used. Agency experts should be consulted on this problem.

The A. C. Nielsen Co. obtains data from automatic meters (Audimeters) attached to the set; provides the only TV network ratings. C. E. Hooper, Inc. obtains data from telephone calls; provides ratings for 13 TV markets on a monthly basis. Rating organizations active in a limited number of markets are American Research Bureau, Washington (diary studies); Advertest Research, New Brunswick, N. J. (personal interviews); Robert S. Conlan, Kansas City, Mo. (telephone interviews); Jay & Graham Research, Chicago (diary studies: monthly quantitative and qualitive reports for 19 markets); Market Research of Cleveland (surveys tailored to order); The Pulse, New York (personal interviews); Albert E. Sindlinger & Co., Philadelphia (obtains Philadelphia data only through electronic device).

# WMAR

**SUNPAPERS TELEVISION**

THE A. S. ABELL COMPANY — BALTIMORE 3, MARYLAND

# VARIETY

# PLAQUE AWARD FOR 1949-1950

## "Responsibility to the Community"

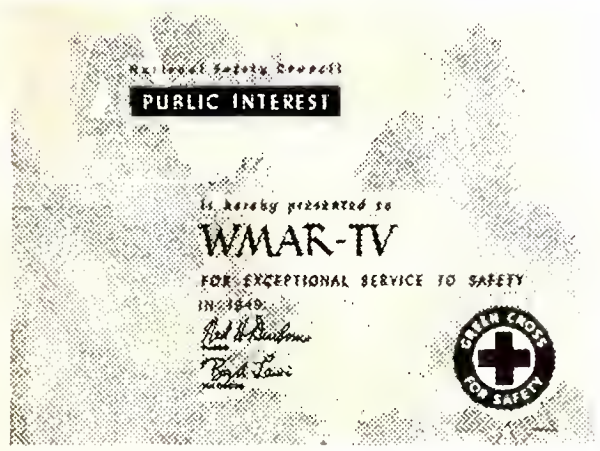
### WMAR-TV BALTIMORE

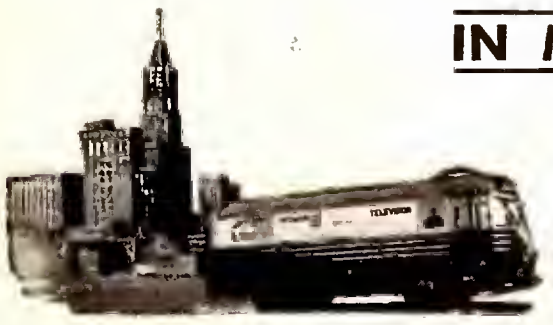
Sunpapers TV station shone brightly this year in the nation's shiniest TV town. In video-happy Baltimore, WMAR-TV won the distinction of becoming the first sight station in nation to outrank all AM stations in its market in average evening audience. In the process of rolling up ratings, WMAR-TV did not overlook public service and came up with two important PS series in "Atomic Report" and "Slums."

Former show brought in front of the cameras some of the nation's top atomic authorities to explain to the average viewer the atomic facts of life. That was WMAR tackling a world problem. On the local front, the station resourcefully drew upon facilities and talents of its own newsreel unit for "Slums," a documentary about Baltimroe's No. 1 local problem. Hard-hitting documentary had several performances on station, and then was given additional circulation by showings at various organizations and civic groups around city. Out of this TV documentary came "The Baltimore Plan" for slum clearance, which has attracted national attention. As WMAR sums it up, the "Slums" picture was the ". . . vanguard of a reform which began with the city examining its conscience and then going to work to destroy the blight of slums. . . ."

*Variety, Wednesday, May 24, 1950

★ ★ ★ ★ ★ ★ ★





## IN MARYLAND MOST PEOPLE WATCH

# WMAR-TV

## CHANNEL 2

REPRESENTED BY THE KATZ AGENCY, INC.

NEW YORK • DETROIT • KANSAS CITY • SAN FRANCISCO
CHICAGO • ATLANTA • DALLAS • LOS ANGELES

TELEVISION AFFILIATE OF THE COLUMBIA BROADCASTING SYSTEM

**Q. What principal types of service are offered?**

**A.** Following is a brief summary of the kinds of information furnished:

*Sets in use*, the percentage of the sample actually listening at any period. Records of the trend at various times throughout day, week, or month, are useful in choosing programs and time of broadcast.

*Share of audience*, the percentage of sets in use tuned to a given program (or station). It is one measure of the relative pulling power of a show.

*Audience composition*, the percentage of men, women, and children tuned to a program; helps a sponsor judge the appropriateness of his program and time period.

*Behavior of the broadcast audience* from period to period (minute to minute as measured by meter and diary reports) is analyzed and reported as part of the regular service of firms like Nielsen and Jay & Graham. Such analyses may include information on home characteristics, audience turnover, frequency of listening, audience for spot announcements.

*Sales effectiveness studies* are not available as a regular service from most program-rating organizations. They are available from the Nielsen Company as part of a comprehensive service called the National NRI (Nielsen Radio Index) Service. C. E. Hooper, Inc., offers a service called Sales Impact ratings.

Hooper also furnishes reports comparing radio and television listening and viewing in AM-TV markets.

**Q. Are there any organizations specializing in how to improve programs?**

**A.** Some agencies, such as BBD&O, McCann-Erickson, Young & Rubicam, and Ruthrauff & Ryan, have special units in their re-earch departments devoted specifically to learning the effective reasons of listeners for liking or disliking a program as it unfolds minute by minute. From this information, recommendations for correction or strengthening can be made. CBS has available the Lazarsfeld-Stanton Program Analyser, an electronic device for obtaining listener likes and dislikes to programs. The only independent research organization specializing in this type of research is the Schwerin Research Corp., New York, which has probably done more than anyone else to date in this field. This type of research was one of the last to be applied to radio programs, mainly because it was resisted by program people who refused to admit their creative intuitions could be as mistaken as "program analyser" technique sometimes proved they were. There's been little of this kind of research on TV programs thus far, because program competition hasn't been tough enough. Miles Laboratories is a notable exception, having subjected their TV *Quiz Kids* to numerous Schwerin tests.

**Q. How valid is TV research?**

**A.** This is a question being asked everywhere, but put in that way the question hasn't any real meaning.

If applied to ratings and number of viewers per program, or to the circulation of a station, the question is really asking whether information about the number and location of sets in TV markets is accurate enough to be useful. A summary of the problem of counting and locating TV sets is presented on page 92 under a question on TV coverage. The truth is that nobody

WSYR SYRACUSE
the Only COMPLETE Broadcast Institution in Central New York
WSYR 570 kc.
WSYR 94.5 mg.
WSYR Channel 5
WSYR SYRACUSE
NBC Affiliate in Central New York
Headley-Reed, National Representatives

*Leading film producer, Irving Hartley of Hartley Productions, N. Y. C., shooting a scene at Chichicastenango, Guatamala, for the Pan American World Airways color travel film "Wings to Mexico and Guatamala".*

# *Here is the Maurer 16 mm. at* Chichicastenango!

Mr. Irving Hartley, top-flight cinematographer and producer—like dozens of others in the field—knows, uses and recommends the Maurer 16 mm. camera *wherever* and *whenever* excellent *color* photography is required, for the following reasons:

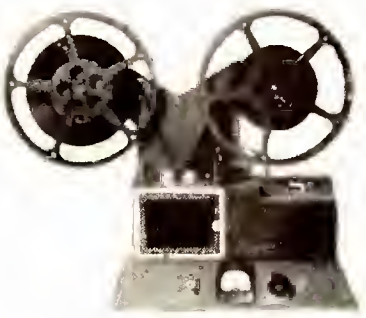
Its **VERSATILITY** first of all, makes it ideal for all sorts of color work, its accuracy, precision high power focusing system and its large clear glass direct-through-the-lens viewing system insure excellent results at all times.

Its **DEPENDABILITY**, the result of years of rigid testing and improvement have made it ideal for below freezing or torrid conditions—the dependable camera for all field work.

Its **UNIQUE FEATURES**, such as the 235° *dissolving* shutter, allows you to shoot with one-third less light, and with automatic fades and smooth lap dissolves made right in the camera.

These are some of the many reasons why *more* and *more* of the best professional cameramen today pick the Maurer—the 16 mm. camera designed specifically for professional use!

For details on these and other *exclusive* Maurer features, write Dept. D



**The 16 mm. Film Phonograph unit** provides the finest quality in high fidelity re-recording and playback. Its unique optical system reduces photo-cell hiss resulting in excellent quality reproduction.

**J. A. Maurer, INC.**
37-01 31st Street, Long Island City 1, N.Y.
850 South Robertson Blvd., Los Angeles 35, California

16mm maurer

CABLE ADDRESS: JAMAURER

knows how accurate the estimates are.

If the question applies to the methods of sampling and computing the results, research organizations will tell you their methods yield results as accurate as clients require and are willing to pay for. This isn't true in all cases, but in general, results, even with current limitations, are good enough to be useful.

Different means of gathering listening data (telephone, diary, meter) affect the kinds of answers you can get. Whether or not one method is more "valid" than another depends on what you want to do with the information obtained. A failure to understand this is the source of many a pointless argument about the superiority of one system of gathering listening information over another.

Any of the systems in use today can produce sufficiently accurate results, within the limits of what they are designed to accomplish, to be useful. The important questions should concern just what kinds of data the client really needs. Research counsellors can then advise him what method to employ in obtaining the answers.

## TV programing

**Q. Is it essential that an advertiser choose his program from among the most popular types?**

**A.** Not neeessarily. Drama and comedy-variety, for example, are normally nighttime attractions, while some products are best sold by daytime programs. Some program types appeal to an advertiser's best prospects: they may not respond to other types. Better check into affinity of program and product, time of broadcast, program competition, and various other such factors.

**Q. Will there be more daytime programing this fall?**

**A.** All four TV networks will have daytime schedules this fall (see back of television map on page 33). There'll be no great problem in obtaining the neeessary network in most instances—stations not already on the air ean be expected to warm up their transmitters for any show that's sold.

**Q. What's the daytime program trend?**

**A.** As it looks now, daytime TV programing will probably evolve somewhat along the lines that radio took, concentrating on women's service-type shows at first. Serviee shows build small, loyal audiences, are extremely valuable salesmen. But it takes entertainment programs to build big circulation. TV won't take the time radio did to develop daytime entertainment, but advertisers are as wary now of buying afternoon TV as they were of nighttime two years ago. Numbers of stations in various markets have outstanding suceess stories, however, and once the stampede starts there'll be plenty of sponsors who'll lament waiting so late to make up their minds and missing out on key time slots.

There will certainly be more kid shows on the air. They've proved themselves. But as for other types than women's service programs, only experimentation will determine the trend. Both sports and audience participation shows will get time on the air beeause they are relatively inexpensive.

**Q. What is being done about news programing?**

**A.** Not mueh, so far, if you compare what is being done with radio's aehievements in this field. TV hasn't vet found ways to apply its special advantages to producing many outstanding news shows. Sponsors are hard to find, and many stations report they lose money (because of high production costs) even on sponsored news. INS has done good work helping sponsors with news formats. Some individual stations like WBAL-TV, are showing ingenuity in attaeking the problem of creating viewable news programs.

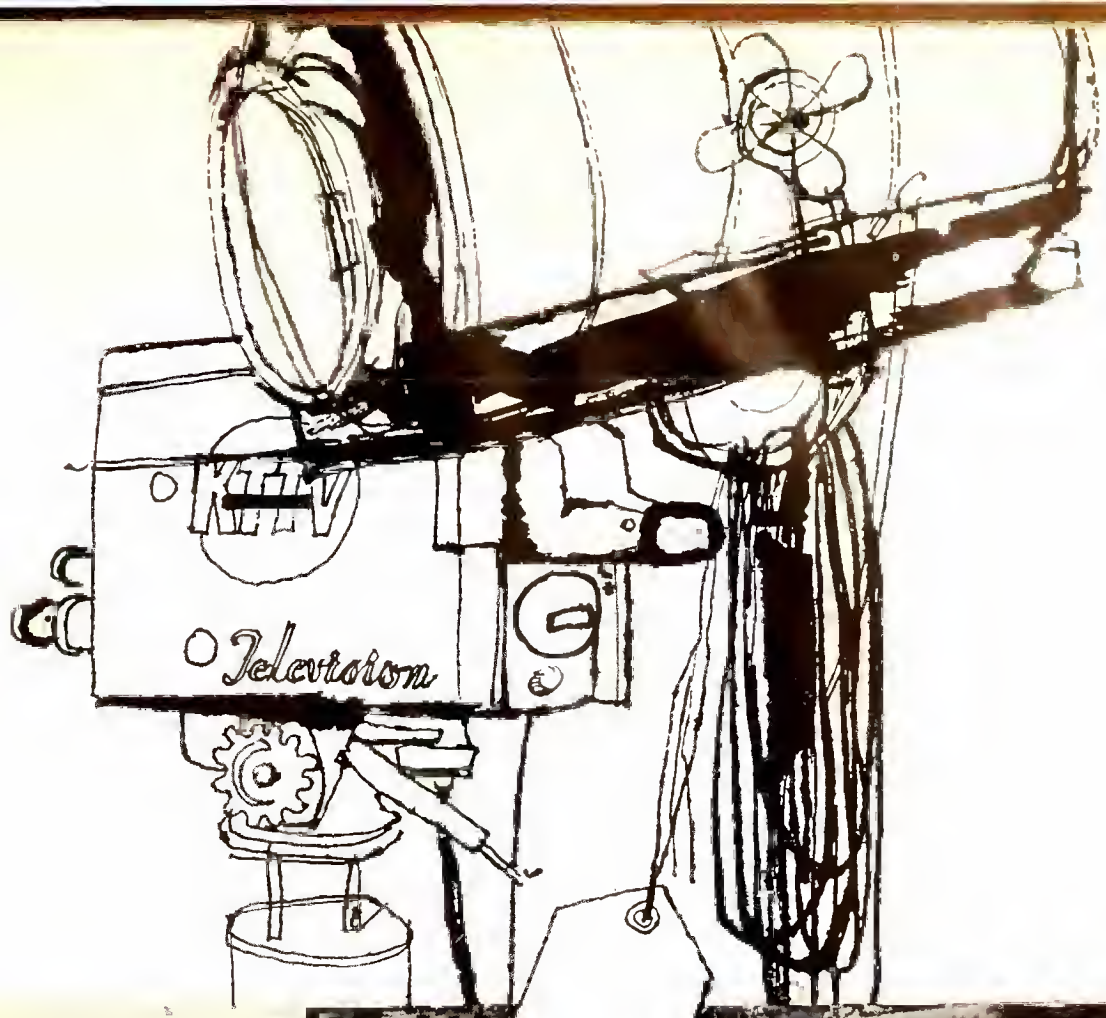
**Q. What are prospects for better news programs?**

**A.** The "feature page" approaeh to news has possibilities on TV altogether beyond radio: this angle is getting concentrated attention from network program chiefs. Special treatments of news peculiar to TV will be developed; but just how soon we'll see major progress is impossible to tell. Next fall should see some interesting experiments along these lines.

***Ratings of TV network program types****

| Type of Program | No. on | Average for All | Highest Rated Prog. | Lowest Rated Prog. |
|---|---|---|---|---|
| Children's | 6 | 25.9 | 35.9 | 16.5 |
| Drama | 21 | 35.4 | 44.8 | 16.5 |
| Musical | 3 | 18.2 | 24.9 | 9.9 |
| Quiz and Audience Participation | 9 | 25.9 | 50.0 | 5.8 |
| Sports | 5 | 22.6 | 45.1 | 12.7 |
| Variety-Comedy | 23 | 34.0 | 77.7 | 15.3 |

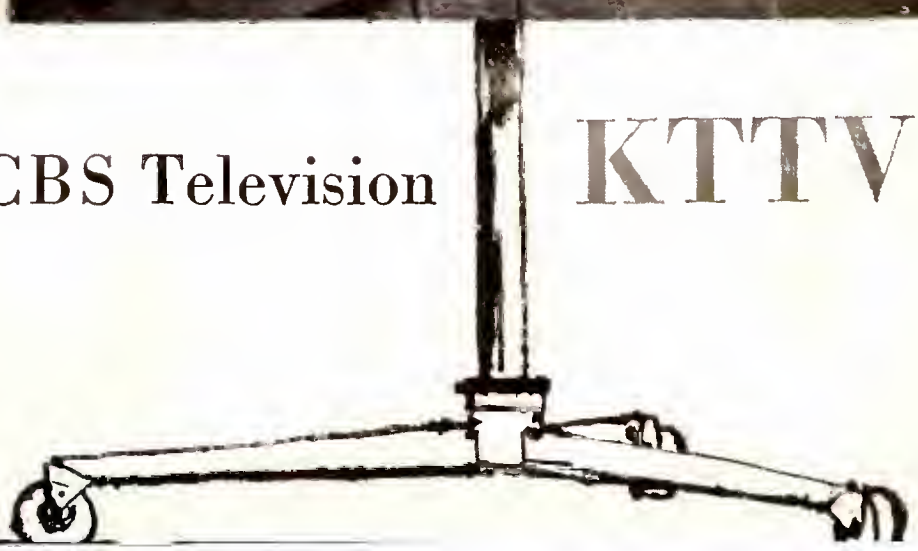
*Nielsen ratings for March-April-May.




**KTTV** announces
the removal of all
facilities and offices to
Nassour Studios,
5746 Sunset Boulevard,
Hollywood's newest, most
compact motion picture
lot now producing
motion pictures as well as
top-flight television.

Los Angeles Times–CBS Television

KTTV



# They climbed the world's tallest tower so you could see farther

**Installation of NBC's television antennas has been a job for daring steeplejacks!**

**No. 6 in a series outlining high points in television history**

*Photos from the historical collection of RCA*

● Dwarfed ant-small by their height above Manhattan's streets, skilled and daring workmen—in 1931—offered New Yorkers a sight as exciting as the highwire act at a circus . . . but much more significant.

Task of these men, as they clambered about atop the tower of the Empire State Building—1250 feet in the air—was to install an antenna for experimental telecasts from NBC's television station. "Why did it have to be so high?" was a question on thousands of watchers' lips.

**A familiar sight** *on the New York skyline, NBC's television antenna—installed in 1946- was the successor to those erected in 1931, 1936 and 1938, and used by RCA and NBC to perfect television.*

**Steeplejacks at work** *on an NBC television antenna—1250 feet above the sidewalks of New York. Its height gives telecasts a wider range in the New York and New Jersey area.*

As might have been expected, with television an unfamiliar art, the average layman thought of it in relation to radio broadcasts, whose waves he knew could circle the globe. That telecasts were fundamentally limited by the line of the horizon was little known. To increase this limiting range, scientists, engineers, and technicians, sought the highest available vantage point.

With its antenna installed, this experimental television station was able to transmit pictures a distance of about 42 miles, and farther under highly favorable conditions. Receivers dotted around the New York area picked up the first telecasts, providing encouraging and instructive information to be studied by RCA's scientists.

Facts gathered in this period included new data on the behavior of very short waves, as well as how to handle them. New knowledge about interference was acquired, including the fact *that much of it was man-made* and therefore could be eliminated.

Other studies undertaken at the time included basic work on the "definition" most suitable for regular commercial telecasts. Definition as coarse as 60-lines was used in early days. Then came 341-line, and 441, until today's standard of 525-line definition was finally adopted.

That we may now, as a matter of course, see sharp, clear pictures on the screens of our home television receivers is in good part the result of experimental work initiated by RCA scientists, and carried out by NBC engineers since the erection of the first station in the Empire State Building. A share should also be credited to the steeplejacks who climbed to dizzy heights so that you could see farther!

**Radio Corporation of America**
*WORLD LEADER IN RADIO—FIRST IN TELEVISION*

**Q. What types of TV programs do audiences like best?**

**A.** As might be expected, radio's best-liked types, drama and variety-comedy, are also favored on TV. The table shown on page 100 is based on Neilsen figures for March-April-May, 1950. But all six categories listed in the SPONSOR chart showed creditably.

**Q. What about kid shows that draw a substantial audience of grownups?**

**A.** This has been a problem with some shows. Who is the sponsor trying to sell—the youngsters, or their parents? There is a definite need to see that a show aimed at snaring the interest of the youngsters doesn't lose out by emphasizing elements appealing to adults while boring their offspring. Audience reaction tests may help solve this problem. Much less attention has been given, so far, to qualitative testing of TV programs than to radio programs. This will change as sponsors wake to fact that the mere addition of sight to sound doesn't wipe out audience likes and dislikes for certain program elements.

**Q. What is the status of audience reaction tests for TV shows?**

**A.** CBS, with its Lazarsfeld-Stanton Program Analyser, and several of the larger agencies, such as BBD&O, Young & Rubicam, Ruthrauff & Ryan, and McCann-Erickson, have audience reaction study units. Researchers don't yet know nearly so much about applying these qualitative techniques to TV as they do to radio. Schwerin Research Corp. has probably done more than anyone else so far in developing application of the techniques to TV.

**Q. What is the trend in kid shows?**

**A.** There'll be more of them on the air this fall than ever before.

## Feature films on TV

**Q. What are the advantages of sponsoring feature films on TV?**

**A.** During 1949, films bearing the label "Made in Hollywood" boasted an average Telepulse rating of 17.8. Philadelphia's WPTZ has what is probably the highest-rated local TV program, *Frontier Playhouse*. This regular cowboy film feature is up to a 27.5 Nielsen rating.

By devising participation plans, many stations are able to draw in local advertisers who lack the huge budget of a national sponsor. For as little as $100 (WPTZ's *Hollywood Playhouse*) and as much as $555 (*Night Owl Theatre* on WPIX, New York) a sponsor can capitalize on Hollywood magic.

These are the reasons TV viewers go for films so avidly, regardless of their age:

1. Movies are something you usually have to pay for.
2. Action usually takes viewers out-of-doors to a variety of places, doesn't give them studio claustrophobia.
3. Even cheaper Hollywood pictures have a smoothness and precision unduplicated in all but the highest-priced live TV shows. Flubs are non-existent on film.

If the accountant's approach is the most impressive, remember that any Hollywood picture originally cost from $100,000 to $1,000,000. This value remains as long as the film itself lasts.

**Q. What does it cost to have a one-minute TV commercial made on film?**

**A.** It all depends. You can get a job done inexpensively by one of the smaller TV film companies in New York or Hollywood. But national advertisers regularly spend from $1,000 to $3,000 for a good one-minute commercial from Hal Roach, Apex Film Co., and other top TV film firms.

Special effect commercials cost more. Stop-motion costs from $5,000 to $7,500. Partial animation costs from $2,500 to $3,500 and the tab for full animation runs from $3,500 to $7,000.

Here are some of the variables that affect TV film commercial costs:

1. Quantity of commercials made at one time. The more made at once, the cheaper they can be made.
2. Complexity of the set used.
3. The number and calibre of actors.
4. Amount of rehearsal time.
5. Type of sound recording; voice over or direct lip synchronism.
6. Filming on location or on a sound stage.

## TV sports

**Q. Will more or less sports events be available next fall for TV coverage?**

**A.** In general, there will be as much sporting coverage as last year, probably more in some fields—golf, for example.

### *Where to get which feature films*

**Associated Artists Productions, 444 Madison Avenue, NYC**

| | |
|---|---|
| Feature lengths | 270 |
| Western features | 98 |
| Shorts | 42 |

**Official Television, Inc., 25 West 45 St., NYC**

| | |
|---|---|
| Feature lengths | 13 |
| Shorts | 137 |
| Cartoons | 47 |

**Flamingo Films, Inc., 538 Fifth Avenue, NYC**

| | |
|---|---|
| Feature lengths | 12 |
| Western features | 2 |
| Serials | 10 |
| Shorts | 188 |
| Cartoons | 35 |

**Film Equities Corp., 1600 Broadway, NYC**

| | |
|---|---|
| Feature lengths | 68 |
| Western Features | 30 |
| Serials | 22 |
| Shorts | 225 |
| Cartoons | 125 |

**Masterpiece Productions, 45 West 45 St., NYC**

| | |
|---|---|
| Feature lengths | 25 |

**Nationwide Television Pictures, 1600 Broadway, NYC**

| | |
|---|---|
| Feature lengths | 40 |
| Shorts | 252 |

**Commonwealth Film & Television, Inc., 723 Seventh Avenue, NYC**

| | |
|---|---|
| Feature lengths | 92 |
| Western features | 33 |
| Serials | 3 |
| Shorts | 65 |
| Cartoons | 265 |

**Standard Television Corp., 1600 Broadway, NYC**

| | |
|---|---|
| Feature lengths | 75 |

**Ziv Television Programs, Inc., 488 Madison Ave., NYC**

| | |
|---|---|
| Feature lengths | 75 |
| Western features | 40 |
| Shorts | 317 |
| Cartoons | 39 |

Fight promoters are still fighting for a 50% cut of Madison Square Garden TV receipts. And the Pacific Coast Conference is expected to follow the Big 10 in their ban on live telecasts of Western football games. Eastern colleges and Eastern pro-football teams are acting differently. At least four large Eastern institutions have signed for next fall: Army, Navy, Columbia, Notre Dame. Others are expected to follow suit.

Research so far indicates strongly that TV set owners are loyal in-person fans, too. New set owners cut down their in-person visits to games, but step them up when the novelty wears off. So far this research is rather spotty, and while networks and independents are convinced TV is an assist to the gate, CBS sportscaster John Derr is cautious about generalizing.

There is no doubt that "sports" like wrestling and the Roller Derby owe their life's blood to television. Racing promoters, especially the trotting races, are tickled by the increased attendance TV has brought.

It may take several more years to convince promoters that TV helps rather than hinders attendance, but experienced sports experts point out that the same problem cropped up in radio's early days. It's just a matter of time. At any rate, the subject is good for a stiff argument among practically any group of sports promoters.

**Q. Are there any trends in TV coverage of sports?**

**A.** Network coverage of sports is gradually falling off as time becomes more valuable. Unless a sporting event has national interest, like the World Series or a championship boxing bout, it won't prove interesting to all the viewers on a network. And network sponsors want New York outlets for their expensive evening variety and comedy shows.

Independent stations, on the other hand, are strong on sports. WPIX is New York City's leading sports TV station, with WOR-TV close on its heels.

**Q. What are the sports coverage plans of network and leading New York independent stations for next fall?**

**A.** DuMont plucked one of the ripest college football plums for next fall: all Notre Dame home games, to be sponsored by the Chevrolet Dealers. Wrestling on Monday night and boxing Thursday night will continue, as will Trotting Races from Yonkers. DuMont is still negotiating, with the possibility of taking Saturday night Madison Square Garden events.

ABC has Sun Oil Co. signed up for pro-football games. Only catch to this is the proviso that such games can't be telecast closer than 75 miles from where they take place. Boxing will be televised Tuesday night and wrestling Wednesday night, on a cooperative basis. The Roller Derby will be featured on Thursday nights from 10:00 p.m. to about 11:00 p.m.; Friday nights from 8:30 to 9:30 p.m.; Saturday nights from 10:00 p.m. to conclusion at about 11:00 p.m. Blatz beer is expected back in the fall, Chevrolet is not. The gold championship is scheduled for coverage in August. College football is still under negotiation and nothing is yet planned by ABC for basketball coverage.

CBS has already signed for TV rights to all home football games of Army, Navy, and Columbia. Esso Standard Oil Co. will be the sponsor. This network has also contracted for Madison Square Garden events on Saturday nights. These events would include the Rodeo, track meets, and basketball.

CBS is feeling the time squeeze badly, may film the more appealing sports events, then present a digest later on.

NBC is pushing its horse racing schedule. Lately it has branched out to cover Chicago racing, with Pabst Blue Ribbon Beer as sponsor. Gillette Razor Co. continues its *Cavalcade of Sports* on Friday night, but often uses sport films to fill in when there is a dearth of good boxing bouts. They hit hard on special top-notch events. NBC is cool to wrestling, Roller Derby, and basketball. Golf, on the other hand, is getting increasing attention. The Palm Beach Round Robin golf tournament in New Rochelle this June set a precedent—the Wykagyl Golf Club rearranged its course to make televising easier. Forest Hills tennis tournaments are a regular feature and the college regatta at Marietta, Ohio, was covered this June. Along with the other networks, NBC wouldn't mind televising the World Series baseball games.

As an indication of what's being done by individual stations throughout the nation, here's the lineup on two New York stations:

WPIX is New York's top sports TV station. At a cost of $200,000, the station will pick up Madison Square Garden events five nights a week, from 8:30 p.m. to about 11:00. Chevrolet Dealers already are signed up for one-half of this package, with Webster Cigars taking another one-fourth. One-fourth is open at this writing, but will undoubtedly be gone when fall rolls around. The weekend is also covered by WPIX, with boxing on Saturday night, Rover hockey matches Sunday afternoon, and Ranger hockey games Sunday night. Negotiations are still on for Saturday afternoon televising of a major Eastern college football schedule. Sandwiched in between these regular events will be such things as the Golden Gloves (Chevrolet Dealers) and the Silver Skates.

WOR-TV is strong on wrestling and boxing, expects to repeat its twice-weekly schedules for these two sports. With six nights open next fall, WOR-TV will expand its sports coverage. Complete plans are not yet made.

MADE FOR TELEVISION

"ROVING CAMERAS"

65 SHOWS

Exciting treatment of the Odd—the Interesting—the Unusual.

Sponsorship in 28 markets ranges from GE Distributors through Buick Dealers.

These proven programs may still be available in yours.

FOR FULL INFORMATION CONTACT

TELEFILM, INC.
6039 HOLLYWOOD BLVD.
HOLLYWOOD 28, CALIF.

# BMI

## *Service to the Broadcaster*

Service is one of the basic theme songs of BMI. The nation's broadcasters are using all of the BMI aids to programming . . . its vast and varied repertoire . . . its useful and saleable program continuities . . . its research facilities . . . and all of the elements which are within the scope of music in broadcasting.

The station manager, program director, musical director, disc jockey and librarian takes daily advantage of the numerous time-saving and research-saving functions provided by BMI.

Along with service to the broadcaster—AM, FM, and TV—BMI is constantly gaining new outlets, building new repertoires of music, and constantly expanding its activities.

The BMI broadcast licensee can be depended upon to meet every music requirement.

Now in its tenth year, BMI has achieved a notable distinction as an organization dedicated to the world of music.

BMI-licensed music has been broadcast by every performing artist, big name and small name, on every program, both commercial and sustaining, over every network and every local station in the United States and Canada.

Every concert artist, vocalist and instrumentalist, and every symphony orchestra in the world has performed BMI-licensed music.

BROADCAST MUSIC, Inc.

580 FIFTH AVENUE • NEW YORK 19, N. Y.

CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

## TV transcriptions

**Q. What are the advantages of off-the-tube filmings of TV shows?**

**A.** Off-the-tube film recordings, dubbed "Teletranscriptions" by DuMont, "Vitapix" by ABC, and "Kinescope Recordings" by NBC, are the most inexpensive current means of extending a network show into markets not connected by coaxial cable or micro-wave relay. Recordings often enable the sponsor to schedule the delayed broadcast at a better hour than originally aired. A non-connected market like Los Angeles, for example, may be more important to an advertiser than certain interconnected markets. As stations (particularly smaller stations) add a.m. schedules, recorded shows will form a share of the programming, being cheaper than films.

**Q. Will there be much use for recorded shows when the East Coast-West Coast cable link is completed?**

**A.** Yes. In the Southwest and Northwest particularly, where there may be only two TV stations within 100-300 miles, it long will be too expensive to install feed lines to reach such stations.

**Q. Will TV recordings continue to be used in interconnected cities?**

**A.** Yes, because not all stations can clear time for every network show. Then a delayed broadcast via recording is the answer.

**Q. What are chief limitations to use of TV recordings?**

**A.** Where timeliness is an important element of the script a delayed broadcast may lose much of its punch, at worst become completely unusable. For example, recorded newscasts are out. Participation programs involving telephone calls are also out, since the original calls are part of the film.

**Q. What about quality?**

**A.** Network engineering departments have made great advances during the last year in perfecting equipment and techniques to improve the quality of TV recordings. They give better picture quality now than many old movie films. While they can never be as good as live reproductions, they are now acceptable to most top talent.

**Q. How expensive is use of TV recordings?**

**A.** Under certain conditions, varying somewhat with each network, it costs nothing. If a sponsor is willing to "bicycle" the prints (use a staggered broadcast schedule so that a few prints can serve several stations) he may pay nothing extra for them. He can't buy just any number of stations and then take advantage of "bicycling"—the number of interconnected and non-connected stations must be acceptable to the network. At DuMont, it's three non-connected stations, for which the sponsor gets one free print, two prints for six stations, and so on.

ABC, CBS, and NBC have similar policies on "bicycled" prints. All networks charge for prints if a sponsor wants the show to run simultaneously on all interconneeted stations (or ununder any condition which doesn't permit bicycling). Costs for first print (½ hour) run like this: CBS, $110.00; DuMont, $37.50; NBC, $180.00; ABC, $225.00. Succeeding prints are less expensive.

## Simulcasts

**Q. What factors should an advertiser consider before simulcasting a program?**

**A.** First of all, does the show lend itself to simulcasting aurally and *visually?* It may be a wonderful show for radio or TV but not for both. What are the advertiser's sales and distribution problems? His product may require network TV and spot radio or network radio and spot TV; simulcasting, therefore, may not be the answer to his advertising problems because it's not flexible enough.

The added cost of a simulcasting may be too great, considering the job it does ad-wise. At present, according to Merritt Coleman, CBS assistant to the director of business affairs, simulcasting means an approximate 25-30% increase in talent costs and almost double the time costs on a station-to-station basis.

**Q. What new problems are there in simulcasts?**

**A.** Current and past simulcasts give some indication of the problems faced. When NBC's *Voice of Firestone* was first simulcast, viewers saw nothing but the orchestra going through their musical paces. Now, the visual portion of the program has been brought up to a par with the sound side of the programing by the use of a rear projection screen for scenic background effects. This, along with a variety of TV and Hollywood-type techniques, make the Firestone musical presentation more interesting visually.

An advertiser must remember that changes like these have to be made when his radio show becomes a simulcast. Robert Tormey, ABC staff director, says people on the show must be careful not to favor one medium to the detriment of the other. For example, on some roundtable discussions being simulcast, the visual portion of the program may be exciting because of the antics of the guests while at the same time, the radio listeners may be suffering through a boring commentary. The answer to good simulcasting, says Mr. Tormey, is not to think in terms of good radio or good TV but to compromise and bring out the fine points of both mediums.

One network executive noted that a simulcast can only be effective when elaborate settings and costumes are not necessary, an added expense that would be wasted on the AM audience. And, if the show is entertaining and strong enough on its own merits, costumes and settings are not necessary videowise. The *Arthur Godfrey Talent Scouts* show is a program with simulcast appeal.

**Q. When is a simulcast most advisable?**

**A.** If an advertiser wants to push his product in major markets and, at the same time, get the larger radio coverage his product needs he should simulcast. A network supervisor ventures that opinion, and adds: "The advertiser can, via simulcast, enter into video at a fairly reasonable cost and at the same time maintain his radio coverage. He is combining the powerful visual impression of TV with radio's enormous coverage."

John Derr, CBS associate director of the sports division, says the important thing is the show. It is the event or program which should decide whether a simulcast is advisable.

over-all

# Radio fills the gaps

## Radio and TV trends in same area

**Q. Is there any pattern to the way large firms are fitting TV into their advertising spectrum? Is it replacing other media? Is it the basic medium in some cases? Can definite conclusions be drawn at this time?**

**A.** Definite conclusions cannot be drawn at this time. But it is still possible to see three things happening as advertisers face up to the problem of integrating TV into their advertising. (1) There's a growing feeling in some organizations that one or more media should be eliminated to provide a budget for TV. (2) Others, not yet sure how they want to use TV, are setting aside budgets for experimenting with it. (3) A third approach is to squeeze all other media employed to provide a budget for TV.

There are already some cases in which TV is being used as the basic medium, for example, by Chevrolet dealers and by Congoleum-Nairn. It is replacing other media in some cases. Recently a well-known rug company drastically slashed its magazine budget and added the money to its TV appropriation. But not until the end of the FCC "freeze," when more stations and more viewers give television a truly national complexion, will long-range trends in TV's effect on other media become clearer.

**Q. Should the sponsor regard TV as a separate medium from radio?**

**A.** The close correlation possible between use of radio and television: the fact that both are broadcast media: radio and TV station ownership ties have kept some sponsors from regarding the two as distinct forms of advertising. This must be realized, however, if television is to take its proper place in the advertising spectrum. Under certain conditions some sponsors, P&G among them, regard only radio homes without TV as their potential radio audience, discounting altogether any radio listening in television homes. This is an experimental practice, not blanket policy. The situation is changing too fast to make hard and fast rules.

## Marginal time

**Q. Is use of marginal time increasing? (Before 7:00 a.m. and after 11:00 p.m.)**

**A.** Spot radio is showing an increase in the advertisers' use of marginal time. Tom Flanagan, Managing Director of the National Association of Radio Station Representatives, believes there will be a definite increase in the 6-8 a.m. period. He credits the farmer market particularly. What is needed, says Mr. Flanagan, is more research on the so-called marginal periods.

National advertisers like Bayer Aspirin. General Mills and Procter & Gamble recognize the importance of spot radio in marginal time periods, especially the early morning as daytime sponsorship comes into fuller vogue. P & G has just started a new series, *Hits From the Hills*, over WSM in an unrated time period. Other stations will be added. Stations like WLS, WHO, KWKH, WWVA, WBT, KWTO have bulging dossiers on the resultfulness of early morning time.

E. P. J. Shurick, radio market research counsel for CBS, says as far as the overall network picture is concerned there has been no significant shift in the use of marginal time. If you consider Saturday morning as marginal, CBS is now solidly commercial for that period with Coca-Cola, Hormel, Toni, Armour and Company, Pillsbury Mills and Armstrong Cork on the air. Sunday morning is showing more commercial vitality, too.

Listening between the hours of 11 p.m. and 7 a.m. is down, but there are no indications to show it is the start of a trend. A. C. Nielsen reports the following figures to SPONSOR:

> April overall listening in all homes down 10%.
> Marginal time (11 p.m.-7 a.m.) down 15%.
> Marginal time in the Eastern time zone down 13%; in the Central time zone down 21%; in the Pacific time zone down 12%.

**Q. Will there be more 24-hour stations operating this fall?**

**A.** The majority of those questioned say there is no appreciable increase in the number of stations going on the air 24 hours. Dan Dennenholz, promotion manager of the Katz Agency, believes if there is any activity at all it's slightly upward. Ray Simms, radio time buyer at Erwin, Wasey, says no marked increase is coming to his attention.

**Q. What types of advertisers use the after-midnight hours?**

**A.** Restaurants, nighteries, beverage manufacturers and airlines seem to be prominent among the after-midnight radio advertisers. A random listing shows these wee-morning hour advertisers: White Tower Restaurants in Dayton, New York, Detroit, Washington, Rochester and Albany. Florida Air Coach: Prior Beer: Chateau Martin Wine: Hobby of the Month: Kendex (a nylon sales company): Slimsuit (a weight reducing outfit) on WOR. Bird-in-Hand Restaurant: RCA Victor; Crawford Clothes; Canadian Furs; Barney's on WNEW.

## Telephone shows

**Q. What is the trend in telephone programs?**

**A.** There are two trends, not one. The highwater mark of *network* telephone giveaways has passed. The only ones that have lasted through the boom of five to 10 years ago offer entertainment as well as prizes. As CBS associate director of sales promotion Louis Hausman puts it: "Today's programs no longer offer $9,000,000 to the first person who picks up the phone. To keep their large audience, they get the listener involved in some basically interesting situation, some conflict. It's the entertainment, not the prizes, that hold network audience."

Trend number two: The present stability in the number of network phone programs contrasts sharply with the growth of such programs in individual stations around the country. Syndicated telephone quiz shows are going strong in particular. *Tello-test*, a leading example, covers 110 markets. But most cities have their own variations of musical quizzes, bingo, or straight questions.

Two minor trends are worth noting:

1. Masters of ceremonies call the listener in the vast majority of cases. In the exceptions, like the Harry Goodman *Telephone Game*, special equipment must be installed by the telephone company. Extensive listener call-ins upset normal service, impair emergency communications.

2. Jackpots on network shows are falling off in size. *Sing It Again*, for example, recently cut its big prize to a maximum of $10,000 in merchandise and $5,000 in cash. Jackpot used to start at $25,000 in merchandise and an equal amount in cash which mounted up as the "Phantom Voice" went unidentified.

**Q. What attracts so many listeners to telephone programs?**

**A.** Practically every telephone show is also a giveaway, which immediately gives it the powerful "something for nothing" appeal. Here are some other things listeners get:

1. Entertainment (quiz tunes, chatter, skits).
2. A feeling of superiority when contestants muff the easy questions.
3. A chance to learn about contestants, satisfying the curiosity all people have about other human beings.

**Q. What types of sponsors are using telephone shows?**

**A.** This type of program can be used by every kind of advertiser (and is). Some network samples:

*Stop the Music* (ABC): Speidel Co. (watchbands), Trimount Clothing Co., Old Gold.

*Stop the Music* (TV): Admiral Corp. (radio & TV sets), Old Gold.

*Sing It Again* (CBS), Carters Products Co. (Arrid).

*Queen For a Day* (MBS), Miles Laboratories (Alka Seltzer).

*Hit the Jackpot* (CBS), Lever Bros. (Rinso).

Some of the *Tello-test* sponsors over the country are representative of other syndicated telephone program advertisers:

Walgreen Drug Stores, New Orleans.
Meyer Jewelry Co., Washington, Pa.
Sterling Furniture Co., Eugene, Ore.
Filene's Dept. Store, Boston.
Snow's Laundry, Savannah.

**Q. What network shows are available now for sponsorship?**

**A.** There are 15-minute segments available on these programs:

*Stop the Music*, ABC, one 15-minute segment.

*Sing It Again*, CBS, three 15-minute segments.

(Above subject to change.)

**Q. What syndicated telephone shows are available?**

**A.** The following representative samples of better-known shows can be bought provided they are not already sponsored in your market:

1. *Tello-test*—Radio Features, Inc., 75 East Wacker Drive, Chicago. Used in 110 markets. Questions with universal appeal are asked over the telephone. Prizes in merchandise supplied at no extra cost by package producer. Cost depends on market size.

2. *Tune-o*—Richard H. Ullman, Inc., 295 Delaware Ave., Buffalo. Na-

JOHN W. CANTWELL, COMPTON ADV. PREMIUM SPECIALIST, SEES FALL 1950 STRONG IN BOTH AIR AND POINT-OF-SALE OFFERS

tional distribution. Bingo with a musical twist. Guess the song titles to win. Merchandise prizes can usually be arranged through the package producer.

3. *Tele-Kid Test*—Radio Features, Inc. (see No. 1). National distribution. For youngsters up to 16 years old who get their names on a call list by writing an "acceptable" letter. Simple questions which draw a double audience—both children and parents. Both sides of phone conversations are broadcast by transcription. Merchandise prizes and war savings bonds.

4. *Know Your America* — W. E. Long Co., 188 W. Randolph St., Chicago. Six-year-old patriotic quiz program. Based on telephone questions about American historical vignettes. Inspirational music and comment. Prizes in popular Detroit market: portable Arvin radios.

5. *Do You Know the Answer?*—W. E. Long Co. (see No. 4). In more than 30 markets. Length easily adjustable, since announcer merely asks phone respondent, "Do you know the answer?" The answer is some part of the sponsor's advertising message. Prizes could be money or merchandise.

6. *People Know Everything*—W. E. Long Co. (see No. 5). National distribution. Listeners without phones can also compete, by writing in questions for telephone respondents to answer. A correct answer splits the deposit between questioner and respondent. Prizes could be either money or merchandise.

7. *Who's Talking?*—Hal Tate Radio Productions, 831 S. Wabash Ave., Chicago. Used in over 20 markets. Telephone contestants must identify a "Phantom Voice" by listening to recorded clues. "Mystery photographs" placed in sponsor's store furnish an additional clue, draw store traffic.

8. *Radio*—I. F. I. Advertising Co., Duluth, Minn. Bingo with a new angle. Listeners make out their own "radio" card numbers, if they score, station operators check duplicate cards filed in advance.

**Q. How much do telephone giveaway programs cost?**

**A.** Telephone giveaways on network cost about the same as mystery programs. Which means that they are very reasonable compared to comedy

or variety. Mysteries at night average about $4,000 per 15-minute segment. Sample comedies often range from $10,000 upward. First-year package costs for network radio telephone giveaways follow.

*Sing It Again*—$3,100 for 15-minutes.

*Stop the Music*—$3,350 for 15-minutes.

(Syndicated telephone program costs vary with the size of a particular market. Prices must be obtained for individual cases from the package owners.)

**Q. How do telephone giveaways stand today in relation to the anti-lottery law?**

**A.** Stringent FCC interpretations of the anti-lottery law are in abeyance until network and FCC lawyers get a hearing in federal court early this fall. Loser will probably appeal to the Supreme Court for a reversal. If the FCC wins, here are the conditions under which a telephone giveaway would be considered *illegal:*

1. If winners are required to furnish any money or thing of value. or are required to possess any product sold by the program's sponsor.

2. If winners must be listening to or watching the program to win.

3. If winners are asked a question whose answer was given over the same station. Even help in answering the question or a previous broadcast of the question alone will be considered illegal.

4. If winners must answer the phone in a prescribed way (such as giving the sponsor's name or product), provided this way of answering has been broadcast over the station airing the program.

Adoption of these rules would wash out *most* bingo variations. all mystery tune programs (unless the tune were played for the telephone respondent's benefit), and all programs where the respondent answers the phone with a sponsor's name or a phrase. Checking through the present telephone quiz games at random, the mortality rate among those programs would seem to be tremendous.

**Q. Are there any telephone programs on TV, and, if so, who is sponsoring them?**

**A.** There are few such shows on TV so far. Here are the network programs now in operation:

*Stop the Music* (ABC), a one-hour TV version of the radio giveaway. Admiral Corp. and Old Gold have a half-hour each.

A few samples of local TV telephone shows are:

*Telephone Game* (WJZ-TV. New York. WFIL-TV, Philadelphia, WGN-TV, Chicago). A variation of bingo in which winners must circle their telephone numbers or the last five digits of their social security numbers. MC asks a question with two possible answers, each of which carries a number. Numerous participations, including American Home Products and Swift & Co.

*Name the Star* (WFIL-TV). A telephone sports quiz run by Tom Moorehead. A jackpot question concerns the identity of some present or past star athlete. Sponsored by Regina Cigar Co. for Hillcrest Cigars.

*Get on the Line* (WLW-TV. Cincinnati). A musical quiz with orchestra and vocalists offering minimum jackpot of $1,000 in merchandise. Instituted to offset loss of network shows over the summer. All participations bought by sponsors which range from

A triple play is a bonanza to any ball club; unfortunately only one or two occur a season to gladden the hearts of baseball fans. In PEORIAREA, however, WMBD advertisers get a triple play for their advertising dollar many times a year.

**MORE LISTENERS . . .**

WBMD delivers a greater share of the audience . . . more listeners in ANY TIME SEGMENT than the next two stations combined!

**MORE PROMOTION . . .**

To maintain such dominance in a competitive market, WMBD's promotion and merchandising department devotes full time to courtesy announcements, newspaper ads, displays, direct mail and merchandising publications.

**MORE EXPERIENCE . . .**

With 23 years' experience, WMBD knows the Peoriarea audience . . . beams the right show to the right people at the right time. High program standards have brought an increasing number of WMBD live shows under national sponsorship.

AM WMBD FM PEORIA
CBS Affiliate • 5000 Watts
Free & Peters, Inc., Nat'l. Reps.

beer to gas conversion burner companies.

**Q. What is the difference between radio and TV telephone shows?**

**A.** Goodson & Todman, package producers of *Stop the Music* and *Hit the Jackpot*, find TV telephone giveaways no easy job to produce. They report a lack of writers who can frame "visual questions" that lend themselves to dramatization. On *Stop the Music*, elaborate variety numbers are the biggest part of the show. These cost money and run the price up. A half-hour of *Stop the Music* costs $6,500 for package use on TV.

## Media research

**Q. Who is doing what in radio and TV research? What techniques are used?**

**A.** Numerous small TV research organizations have sprung up since TV became a major advertising force. Many of them lack personnel with the specialized research background essential to the complex and many-sided game of research. Advertisers should check exactingly the qualifications of any research firm before depending on it for research guidance. Listed below are some of the more active firms in TV and radio research.

Advertest Research, New Brunswick and Newark, N. J.; measurement of radio and television audience habits and reactions (personal interview).

American Research Bureau, Washington, D. C.: radio and television audience measurement (diary).

Robert S. Conlan, Kansas City, Missouri: radio and TV program reports, special surveys (telephone coincidental).

C. E. Hooper, New York, radio and TV program reports, special surveys (telephone coincidental).

Jay & Graham Research, Chicago. Videodex ratings, quantitative and qualitative TV audience rating service (diary).

WPRO AUDIENCE LEADERSHIP
GREATER THAN EVER!

√ Compare the 1949-1950 Winter-Spring Hooper Audience Index for Providence-Pawtucket with the seasonal index one year ago.

√ You'll find WPRO's first-place audience leadership in New England's SECOND LARGEST MARKET is *greater than ever!*

√ WPRO's Share of Audience is *greater* than the second-place station by:

WPRO WINTER-SPRING STATION AUDIENCE INDEX LEADERSHIP

| | 1948-1949 | 1949 — 1950 |
|---|---|---|
| MORNING 8 A.M.-NOON MON. *thru* FRI. | . . . 84.2% | . . . 152.4% |
| AFTERNOON NOON-6 P.M. MON. *thru* FRI. | . . . 59.0% | . . . 73.5% |
| EVENING 6-10:30 P.M. SUN. *thru* SAT. | . . . 31.6% | . . . 50.2% |

WPRO PROVIDENCE
BASIC CBS · 5000 WATTS
AM & FM · 630 KC
*Represented by Raymer*

Market Research of Cleveland; radio research for Midwest stations advertisers and agencies.

A. C. Nielsen Company, New York: in-home personal set listening (Audimeter attachments).

The Pulse, New York: surveys in-home and out-of-home radio listening habits; radio TV market research (meter).

Schwerin Research, New York; radio and TV program testing and qualitative research (panel).

Albert Sindlinger, Philadelphia; special radio and TV surveys (electronic monitor).

## In-home personal set listening

**Q. What is being done to measure in-home personal set listening?**

**A.** Radio generally has failed to measure a major type of listening: personal listening in the home. Individual set listening goes on in the kitchen, bedroom, bathroom, den and workshop. However, studies by Pulse, Whan, Nielsen, American Research Bureau, Sindlinger, and others have brought the industry's attention to a vast, heretofore uncounted, audience.

A typical Pulse survey of in-home listening is conducted along these lines: an interviewer makes monthly calls in person at homes in 12 New York counties. The roster recall technique is used. That is, each member of the family present is questioned about his or her activities during the four-hour period prior to the interviewer's call. If they have been listening to the radio, a listing of shows is presented to them and they note the ones they've heard during that four-hour period. Audience composition is also determined by Pulse from their roster recall data.

A. C. Nielsen measures in-home personal set listening by means of Audimeters. Some 1,500 homes make up a representative sampling, with 35% of the homes containing more than one radio (usually two or three). An Audimeter is attached to each set to record per set listening done in the multiple-set home. Findings show that the number of extra listening hours is almost in direct proportion to the number of extra sets in the home.

C. E. Hooper conducts a coincidental phone survey to determine the amount of radio and TV listening being done. If the person called is listening to the radio or viewing TV, he is asked what he's listening to—what program, what station, how many people are viewing or listening, is there another radio or TV set being used in the house at the time the call is made? Surveys are conducted in 100 different markets.

The WHO 1950 study, conducted by Forrest Whan, reveals that although 98.9% of Iowa homes have radio, only 51.2% are one-set homes; 35.6% have two sets; 13.2% three sets or more. The percentage of multiple set homes is markedly up since the 1949 count. WHO also reports that 38.9% of the two-set homes made simultaneous use of their radios; 61.8% of the three set homes used two or more simultaneously, WHO found.

**Q. How do number of radio homes, sets, and hours of listening compare in 1950 with previous years?**

**A.** From approximately 28,500,000 radio families in 1940 the total has risen to nearly 41,000,000 in 1950 (based on 1950 census estimates). According to Nielsen, 6% of the increase in radio families has come within the

NEW STARS
IN THE
SOUTH! . . .

WKRG

WITH
CBS
programs . . . .
and

Mobile

WITH
66%*
Population Gain

| MOBILE | 1940 | 1950 |
|---|---|---|
| CITY | 78,720 | 127,010 |
| *METROPOLITAN AREA | 114,906 | 190,300 |
| COUNTY | 141,974 | 227,408 |

. . . AND STILL
GROWING!
NATIONAL REP.
ADAM J. YOUNG,
JR, INC.

CBS first ON THE DIAL 710 WKRG

last three years. Nielsen also estimates that because of an 8.5% increase in radio homes in the last three years the decline in listening (due to TV) has been offset. In fact, the number of home hours of listening is exactly the same in January, 1950 as the average for the previous three years.

This doesn't take into account listening to 14,000,000 automobile radios, 2,000,000 portable radios, and sundry other out-of-home listening. Nor does it credit the listening to "secondary" sets in the home.

According to an incomplete Nielsen estimate, current listening totals 200,000,000 hours daily as compared to 156,000,000 in 1946 and 129,000,000 in 1943.

## Out-of-home listening

**Q. What is being done to measure out-of-home listening?**

**A.** A few years ago out-of-home listening was overlooked by sellers of broadcast advertising. Yet, the Psychological Corporation of New York, in a 1948 study made for NBC and CBS, found that 14% of all listening takes place outside the home. Now out-of-home listening surveys by Pulse provide data continuously on this important segment of radio's listening audience.

Rather than checking only on car listening to arrive at a rating, Pulse analyzes all out-of-home listening—stores, bars and grills, beaches and other public places. Often out-of-home listening habits are determined by in-home surveys. Typical is a Pulse survey made in New York during the first week of February, 1950, when 2,100 families were interviewed in their homes. They were questioned about their radio listening *outside their homes* that day or the previous evening. As a result, WNEW, for whom the study was made, now claims that for every six in-home advertising impressions it delivers one out-of-home impression.

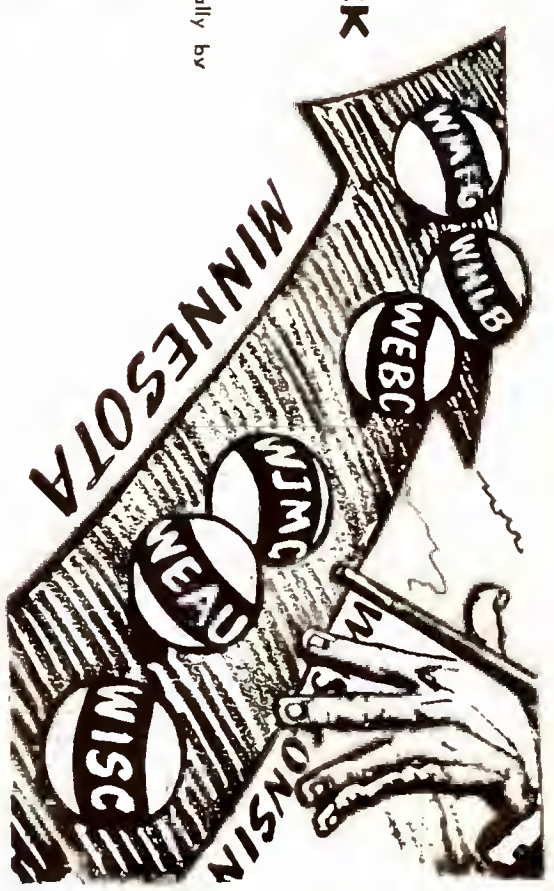
This summer Pulse will continue its out-of-home surveys in 10 markets: New York, Chicago, Los Angeles, Philadelphia, San Francisco, Boston, Washington, St. Louis, Cincinnati and Richmond. Reports for New York will continue on a quarterly basis while semi-annual surveys will be made in the

WMFG HIBBING
WHLB VIRGINIA
WEBC DULUTH SUPERIOR
WJMC RICE LAKE
WEAU EAU CLAIRE
WISC MADISON

YOU CAN CALL YOUR SHOTS ON THE
ARROWHEAD NETWORK

To cover the rich dairyland markets of Wisconsin; the industrial centers of Northern Minnesota . . . use the Arrowhead Network. You're interested in sales—and that's what we deliver!

Represented nationally by RA-TEL Reps., Inc. and regionally by BULMER-JOHNSON, Inc. Mpls.

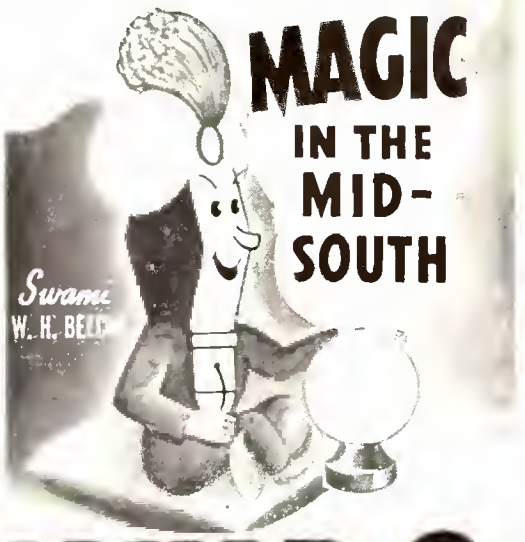


# THRIFTY Coverage

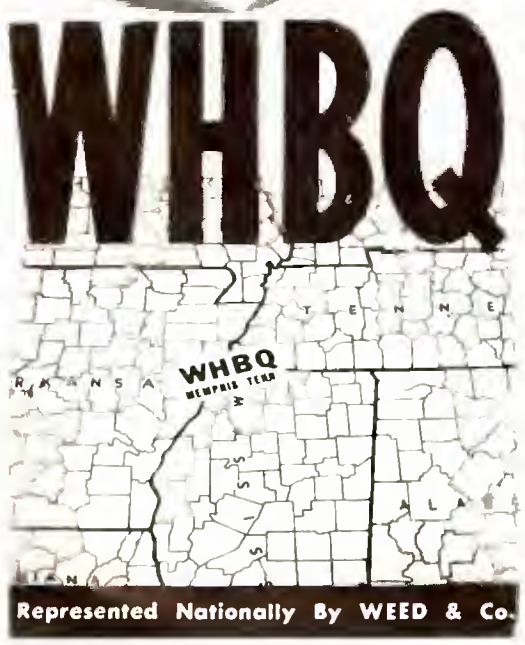
The great Mid-South, that choice lush portion of the Mississippi Valley centering on Memphis, represents a market of brilliant potential (already it's the South's LARGEST trading area). WHBQ, with goodwill gained from a quarter-century of sincere service, presents its advertisers with a splendid coverage that brings positive results for every penny invested.

The accent is on "THRIFTY," for our 5000 watt (1000-night) WHBQ, pounding out on 560 k.c. (first on the dial) is rate-structured to give you REGIONAL saturation at little more than what you might expect the local rate to be!

TELL US OR TELL WEED that you'd like additional facts re our




WHBQ





nine other markets.

The Iowa Radio Audience Survey assesses out-of-home listening in the Tall Corn state. Conducted annually for the past 12 years by Dr. F. L. Whan of Wichita University for WHO Des Moines, it's based on personal interviews with over 9,000 Iowa families scientifically selected from cities, towns, villages and farms throughout the state. The Whan survey pinpoints the importance of out-of-home fact-finding by revealing in the 1950 survey that 58.1% of all Iowa families have auto radios; and 14.3% of all barns are radio-equipped (write WHO for complete study).

**Q. Are many advertisers showing interest in the finding of out-of-home and multiple set listening surveys? To what extent are they using this information?**

**A.** Acquainting advertisers with the fact that there is an out-of-home audience and a multiple set listening audience is an educational process. Like any educational process it takes time. Station salesmen have seen signs of a growing acceptance and awareness of this plus audience. The fact that Pulse is expanding into additional markets this summer is added evidence that advertisers are interested.

## Premiums

**Q. What's the trend in use of premiums this fall on radio and TV?**

**A.** Strongly up in both media. Tighter competition always leads more advertisers to use premiums and to increased use by those already using them. The trend, inaugurated after the war, will hit a new high this fall. The avalanche of premium offers on TV, especially on kid shows, hasn't diminished radio offers in the least. Radio premiums are important as business stimulators in non-TV areas.

The biggest stimulus to the rising premium curve will come from advertisers who have previously used this means of hypoing sales infrequently or not at all. Backbone of the "something extra" business has always been sellers of rapid turnover items like soap and various packaged food items. Power of the added attraction will lure a greater variety of sponsors than here-


# Best Buy in SOUTHERN NEW ENGLAND WTIC

## "Sponsor Loyalty Depends Upon Results"

**These current sponsors are a few of the many who have been WTIC spot advertisers for 10 or more years.**

Bulova Watch Co.
Colgate-Palmolive-Peet Co.
Continental Baking Co., Inc.
Peter Paul, Inc.
The Procter & Gamble Co.
R. J. Reynolds Tobacco Co.
The Studebaker Corp.

PAUL W. MORENCY
Vice President-General Manager

WALTER JOHNSON
Assistant General Mgr.-Sales Mgr.

**WTIC's 50,000 Watts**
Represented nationally by
WEED & COMPANY

tofore. Hard-hitting ability of the air media to get immediate action—which is what premium bargains try to force—will attract additional users into the fold this fall.

**Q. Is there any difference between radio and TV premiums?**

**A.** Anything used on radio can be used on TV, but TV offers the opportunity to use items that "perform," whether they be objects that children can manipulate with their hands, or adult premiums with use value. TV can handle a greater variety of premiums because it can offer items that require display or demonstration to bring out their properties.

**Q. Will the biggest increase be in kid or adult premiums?**

**A.** The increase will be largely in adult household-type items. Two reasons have accelerated this trend. Housewives have discovered that by and large they get good value in items obtained through premium deals. Premium manufacturers generally have discovered it's good business to give better values, and today most advertisers insist on it.

There's not likely to be any decrease in kid premiums, this fall or for several years, because the bumper crop of 1947 babies will be coming of premium age.

**Q. Will there be any change in the kind of programs on which premiums are offered?**

**A.** Except for nighttime shows (on which premiums have never succeeded) there is scarcely any kind of program on which premiums haven't been offered successfully, including news and disk jockey, and there's nothing to indicate a change. But daytime serials, kid shows on radio, women's service-type programs, kid shows on TV will continue to be the mainstays for coin and boxtop deals. There'll be still more shows aimed at the TV-fascinated eyes of youngsters in the fall, and that will automatically open up more opportunities for enticing their dimes and quarters with gadgets and gimcracks. But just anything won't do—it takes testing, imagination, and willingness to gamble a little to bring off really successful premium promotions to the youngsters.

## Man builds pipeline between buyers and sellers

Here's a man who can build you a pipe line between sellers and buyers. This versatile "plumber" accomplishes results with his carefully followed commentary on the national scene.

As Mr. Maurice A. Hill of the Warren County Hardware Co. wrote to Station WLBJ, both of Bowling Green, Kentucky:

> "Mr. Lewis' news broadcast continues, as it has in past years, to do a very gratifying sales job for us.
> "The program is of great value to the firm as a direct sales medium and for the good will and added prestige it gives us . . . In our opinion Mr. Lewis' straightforward and informal manner makes his program the best newscast on the air."

The Fulton Lewis, Jr. program, currently sponsored on more than 300 stations, offers local advertisers a ready-made audience at local time cost, with pro-rated talent cost. Since there are more than 500 MBS stations, there may be an opening in your locality. Check your Mutual outlet—or the Co-operative Program Department, **Mutual Broadcasting System,** 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

**Q. Will $0.75-1.00 premiums be popular on the air next fall?**

**A.** There's nothing on the current horizon to indicate the ladies still won't go for a bargain value at these prices. But there's a perceptible trend toward less expensive offers: even so, a dud at a dollar costs more, including loss of good will. Items costing more than a dollar never have gone too well, though there are exceptions. There'll be more 50c offers next fall.

It's different with kids. You don't win the heart of a mother with two or three youngsters by exciting them with premiums that cost more than 25c, especially with the number of such attractions on the air. The big deals will be 10-25c offers.

**Q. Will self-liquidating premiums be used as much as heretofore?**

**A.** Yes. There will be a heavy increase in "factory pack," or point-of-sale premium packages. These contain the premium either inside the package or bound to it in some way. A variation calls for the retailer to give the premium with the purchase. These offers are sometimes plugged on the air. But these deals won't decrease the use of radio and TV since in most cases they represent additional use of premiums rather than less.

**Q. Are many new advertisers turning to premiums?**

**A.** Yes. Most of them are manufacturers of quick turnover items. Makers of candy and chewing gum, for example, are turning to the "something extra" appeal. But there's a definitely growing interest among makers of appliances and other long-lasting items. Numerous smaller firms throughout the country will be trying for extra sales via premiums—they're impressed with results that bigger firms seem to get with bargain incentives. Some of this activity will be reflected in local radio and TV promotions.

## Contests

**Q. What's doing on the contest front?**

**A.** Other networks agree with ABC's Ted Oberfelder, who says: "Contests on radio are generally at the same level as they have been in recent years. There is the usual peak in September when shows come back after the summer hiatus, and the usual summer slump."

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

**1949 BMB**

*Day*—**110,590** *families in* **36** *counties*

*Night*—**85,830** *families in* **31** *counties*

*and*

**3** to **7** days weekly:

*Day*—**90,320** *families*

*Night*—**66,230** *families*

(Retail sales in the area are over $600 million yearly)

*Get the entire story from*
FREE & PETERS

**WDBJ**
CBS • 5000 WATTS • 960 KC
*Owned and Operated by the TIMES-WORLD CORPORATION*
ROANOKE, VA.
FREE & PETERS, INC., *National Representatives*

**WLEC**
SANDUSKY
OHIO
"THE HEART OF OHIO'S VACATION LAND"

***Call Everett-McKinney for details on the hi-hoopers and coverage of one of the best buys in radio today.***

A PLUS MUTUAL STATION

**Q. Why do companies run contests?**

**A.** For one or a combination of the following reasons:

1. A straight merchandising scheme to move goods.

2. To hypo listening or viewing for the sponsor's program after its return from the summer hiatus.

3. To boost a program rating at any time of the year.

4. To help local distributors build store traffic, encourage closer manufacturer-distributor relations.

5. To get some idea of a show's popularity, other than a mere rating.

6. To promote a new product or revive an old one.

**Q. How does a sponsor go about setting up a contest?**

**A.** Usually the manufacturer works out the germ of an idea for a contest, then turns this over to his advertising agency, who, with the assistance of an experienced judging organization, works out the details of the plan. The advertising ageny will work out the copy and the promotion; the judging firm works out the rules and mechanical details of judging. The judging organization is thus in the picture to take over the complete responsibility for mail handling and judging. One such firm is the Reuben H. Donnelley Corporation, 305 East 45th Street, New York City, which has a reputation for handling about 75% of all national contests.

Besides taking over the clerical responsibility, the Donnelley Corporation is the sponsor's "insurance policy" indemnifying them against claims of erroneous or impartial judging. Every contest format is examined by them from the legal angle, and by reason of their experience they are usually in a position to gauge its possible success.

**Q. Are there any general rules of thumb in running contests?**

**A.** Yes. Henrietta Davis, Contest Director of The Reuben H. Donnelley Corporation, lists a few:

1. The amount spent on media promotion of a contest should be roughly five times the total amount spent on prizes. If the contest features $50,000 in prizes, for instance, promotion expenses should total about $250,000.

2. Spread promotion over several media, not just one. Usually radio and newspapers and magazines are used, although some sponsors might also use billboards and car cards as well.

3. Keep the biggest part of the contest promotion at the dealer level by distributing entry blanks through them, supplying advertising mats for cooperative local advertising. Supply or encourage store displays which tie-in


**SARATOGA RACING ASSOCIATION**

SARATOGA, N. Y.

selects

**WROW**

**TO BROADCAST**

the Exciting Harness Races
For its 1950 Season (Exclusive)

YOU will do well
to select WROW
for New York's
3rd Great Market

It costs you less per thousand
listeners on WROW

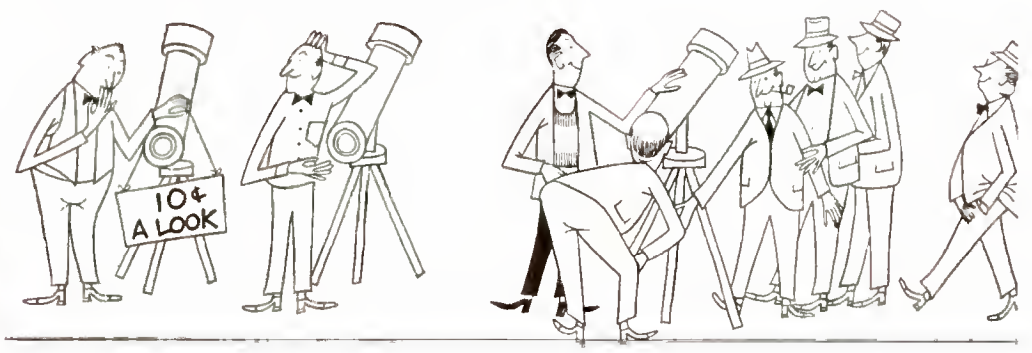
Ask
THE BOLLING COMPANY
*5,000 Watts • 590 K.C.*

**WROW**

ALBANY, N. Y. BASIC MUTUAL



**radio stations everywhere**



**but only one...**

WSM
NASHVILLE

Basic NBC Affiliate

In your search for radio results, take a long look at WSM, the station with power to cover its market and programming persuasiveness to turn coverage into listeners. And for convincing evidence of WSM's unique program and talent potential, focus on this fact — in addition to regular station business, WSM is currently *originating sixteen network programs weekly.* Do you know of another station anywhere with the quality and quantity of talent to do that kind of job? Want more facts? Ask Irving Waugh or any Petry man.

**CLEAR CHANNEL**
**50,000 WATTS**

HARRY STONE
*General Manager*
IRVING WAUGH
*Commercial Manager*
EDWARD PETRY & CO
*National Representative*

with the contest.

4. Look over the contest field carefully before launching yours. No point in getting "lost in the shuffle" of big-time contests—if you can help it. Since contest opening dates are usually strictly secret, the chances of advance warning are slim, however.

5. Launching a contest through a continuing program is more effective than using spot announcements.

6. Arrange your prize budget to provide a single large prize and many smaller ones. Large one makes good copy, many smaller ones encourage contestants to believe they have a winning chance.

## FALL FORECAST

(*Continued from page 31*)

and Midwest cities this summer with Felso, a synthetic detergent.

Dial (Armour) and Sweetheart Soap (Manhattan Soap) do well regionally. They'll be using the air this fall. Spot activity is evidenced, in addition to the Big Three, by Cuticura, Pears, Dial, and others.

**14. Dentifrices, hair preparations, razor blades, shampoos, shaving preparations will be active in radio and TV come September.** There should be quite a scrap among the dentifrices, with everyone's eye on the 38% that Colgate, paste and powder, has garnered. Pepsodent can be looked to invest heavily in advertising. Amm-i-dent (Block) does hard and intelligent advertising. Some brands that will come in for spot treatment include Arrid (Carter Products), Doeskin Tissues, Cutex Manicure Specialties (Northam Warren), Marlin Blades, LaFrance (General Foods), Ajax Cleanser and Halo Shampoo (C-P-P). Vitalis and Ipana (Bristol-Myers), Mennen, Drene. Halving of the 20% retail tax on toiletries would bring more advertising this fall.

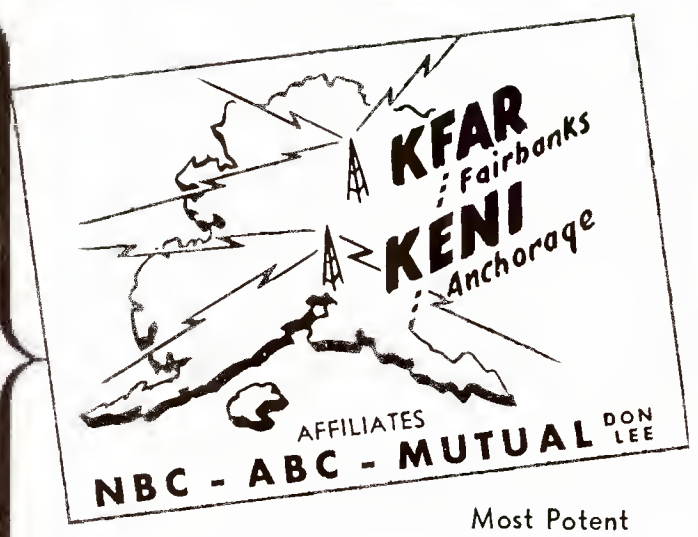
**15. The cold remedies will flood radio and TV,** especially the former, during the fourth quarter. Eyeing the night breaks, closing on periods from earliest morning marginal time to late night are such advertisers (practically all of a seasonal nature) as Dolcin, Lydia Pinkham, 4-Way Cold Tablets, Antamine, and Bromo-Quinine Cold Tablets (Grove), Musterole, Pertussin (Seeck & Kade), Feen-A-Mint (Pharmaco), Scott's Emulsion (Eno-Scott & Bowne), Dr. Pierce's Golden Medical Discovery (Pierce's Proprietaries), Anacin, Hill's and Guards Cold Tablets (Whitehall), Vick, Hadacol (Le Blanc Labs.), Ex-Lax, Rem (Maryland Pharmaceutical), B. C. Headache Remedies, Stanback Headache Powders, Saraka (Union Pharmaceutical), Omega Oil (Block Drug), and Luden's Cough Drops.

Several of these regulars, buoyed by the stability of drug sales and opportunities via radio, will be using the medium more vigorously than heretofore. Proprietaries are experts on spot and their early activity this summer indicates their feeling that good availabilities will be hard to locate later on.

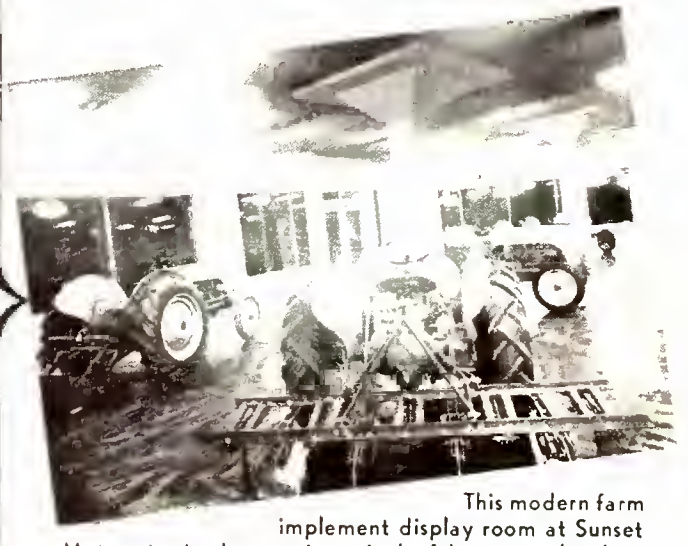
Firms like Sterling Drugs are expressing their confidence in radio with 52-week renewals.

**16. Emergence of TV appears to have stimulated newspaper-bound department store advertising departments to a full look at the air media.** Better business may speed the endeavor. The NRDGA Controllers Congress predicted in June that retail business would flourish throughout the


VITAL SALES VOICES of the NEW ALASKA




Most Potent sales force in all Alaska is the powerful KFAR-KENI combination. No other advertising medium can as effectively tap the new riches of this fast-growing new market of above-average consumers.



This modern farm implement display room at Sunset Motors in Anchorage is typical of booming, bustling Alaska. Whether it's farm equipment, electric razors . . . deep freezers or home permanent wave sets, the NEW Alaska is a big and growing market for them all!

MIDNIGHT SUN BROADCASTING CO.

KFAR, FAIRBANKS
10,000 Watts, 660 KC

KENI, ANCHORAGE
5,000 Watts, 550 KC

(Sold separately—or in Combination at 20% Discount)

GILBERT A. WELLINGTON, Nat'l Adv. Mgr.
5546 White-Henry-Stuart Bldg., Seattle

ADAM J. YOUNG, Jr., Inc., East. Rep.
New York • Chicago

fall. with the following factors chiefly responsible: (1) impact of Veterans' Insurance dividends, (2) heavy buying of home furnishings.

Today the department store is highly cost-conscious and is in a mood to make his advertising dollar go as far as possible, regardless of tradition. In this atmosphere. such studies as those made by ARBI. showing the sales effectiveness of radio vs. newspapers at point of sale, may be closely examined. So will the staggering examples of TV selling ability.

Expressing the problem of the department stores, in 1948 they kept 3.8¢ of every dollar taken in; in 1949 2.7¢. Such expediencies as fewer sales people, pooling of stockboys, department mergers. self-service departments, shipping pools are being tried. No one can deny that the department store is in a squeeze. Along with the cut-cost efforts. the stores can improve their net by using advertising to greatest effect. The NRDGA and BAB are helping open department store eyes to the values of the air media. A growing number of case histories are now on record and available for perusal.

**17. Home furnishings are racking up record sales** thus far in 1950 on the wings of the home building boom. For example, Bigelow-Sanford Carpet Company reports 1950 second quarter sales 40% ahead of the equivalent period in 1949.

Mohawk, Armstrong, Pequot sheets. Mazda lamps, Rit tint and dyes and Shinola shoe polish (Best Foods) are just a few of the diversified products that will hit the airwaves this fall and winter. Many new names will be added with the pickup in department store air-consciousness.

**18. Business couldn't possibly be this good,** is the best way to describe the situation in this category. In evidence, some 6.000.000 TV sets will be manufactured (and sold) during 1950, and Commander E. F. McDonald, Jr.. president of Zenith. predicts that the production rate during the fall quarter will be 600,000 units monthly. In March, 423,000 washing machines were produced. an all-time record. Radio set demand is substantially stronger than 1949, particularly in table and portable models. Vacuum cleaners, phonographs, refrigerators, dish washers, irons—home appliances of all sorts are being sold hand over fist.

The big TV set manufacturers like Philco. RCA. DuMont, Admiral. Zenith are putting astronomic sums into advertising. Spot radio is getting a share. though not as much as it feels it deserves, and so is network radio.

You can look for increased air activity by the home appliance field. Retailers like Dynamic Stores are appropriating in six figures. too. Deep freeze units. strangely missing from the air, may seize their golden opportunity. All in all, you can look for excitement here.

**19. The boom in home furnishings and appliances grows out of the boom in home building.** Families have increased in prodigious numbers since 1946; there was a several year lag in the home-building program but that's all over now. April and May both were record-breaking months for homes going up. According to all indications. the rest of the year will be as strong or stronger.


LOCAL

PROGRAMMING . . .
that cleverly complements national shows. Ask about THE DAYBREAKER . . . FAVORITE FIVE.

PARTICIPATIONS . . .
tops in town for response. Ask about LUCKY 7. BEST BY REQUEST.

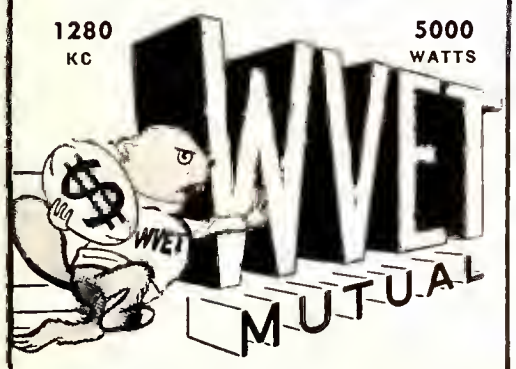
PERSONALITIES . . .
well known, well liked local names plus Mutual's array of stars.

PACK POWER

FOR ADVERTISERS ON

1280 KC

5000 WATTS




IN ROCHESTER, N. Y.
Represented Nationally by
WEED & COMPANY



WSRS
CLEVELAND

. . . . "The Family Station" serving Clevelanders and all the local nationalities in the 3rd most densely populated metropolitan district in the U. S. A. . . . covering 336 square miles.

. . . . Ask Forjoe for the power-packed selling facts about the effective WSRS domination and local impact. Hooper rating up . . . WSRS cost per thousand lowest in town, thus the best buy in . . .

CLEVELAND
WSRS



*Charity begins at home*

Let's spend our Marshall Plan money building *this* country so strong and financially sound that other nations will of their *own* volition demand republican forms of government rather than seek security through communism.

*Let's lead the world by example, not by bribery or force.*



*The Art Mosby Stations*

CBS KGVO • KANA

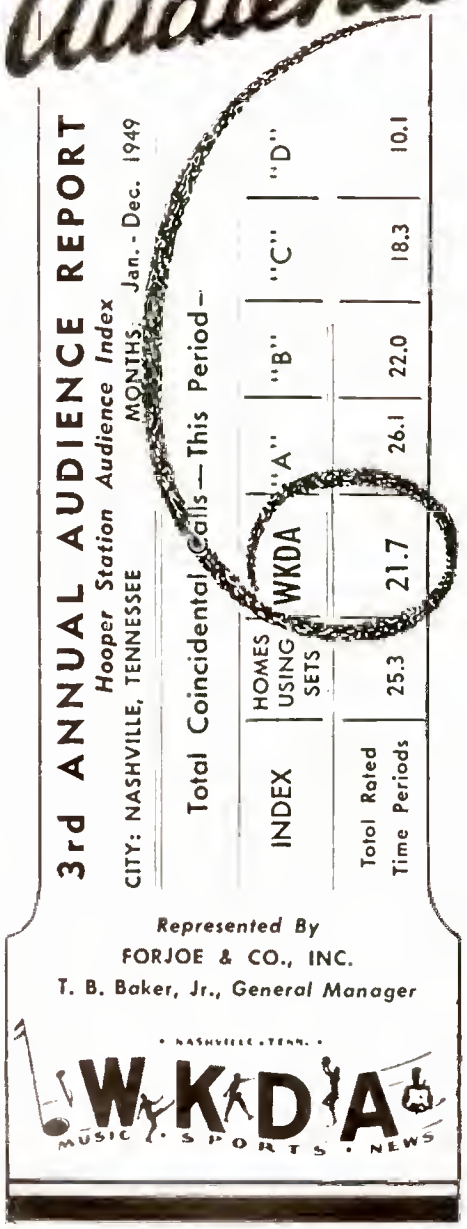
5 KW DAY
1 KW NITE
MISSOULA

ANACONDA
BUTTE
250 KW

Know MONTANA ☆

*NOT ONE, BUT SEVEN MAJOR INDUSTRIES*

First
in Dollar Value
in
NASHVILLE
Because
WKDA
Delivers
the
Audience




Represented By
FORJOE & CO., INC.
T. B. Baker, Jr., General Manager

WKDA
MUSIC · SPORTS · NEWS

Advertisingwise, the greatest importance of the home building craze is the effect on furnishings and appliances. But there are the U.S. Steels, the Johns-Manvilles who use the air and others who might. Some material shortages may slow the home-building boom: lumber, cement, heating and radiation. None have reached a critical stage yet.

**20. Despite our peak in spendable income, all is not well in the clothing field.** Constantly rising costs coupled with a wool shortage are causing distress. As in the soap field, where synthetic detergents are sweeping the field, in the clothing industry the synthetic fibres, rayons, orlon, nylon, Fibre V, are challenging the wools.

In early summer, Textron Inc. discontinued its men's wear operation with the explanation that constantly rising costs, widespread throughout the industry, forced its hand.

Women's apparel, it seems, hasn't been well served by recent fashions. The demand isn't as enthusiastic as economic conditions warrant, although recent months show a marked upturn in sales. Fur sales have been on the decline, but there's some hope that industry advertising action may mark an upward trend again.

Children's shoe firms have taken to TV. Both International Shoe and Sundial Shoes are using network. Tom McAn Shoes is a hot prospect for spot radio this fall.

Robert Hall will have a huskier-than-ever schedule this fall. Bond Clothes, Howard Clothes, and Trimount won't invest as much; but they're not overlooking any bets.

**21. The expectation that the excise tax might be lifted, or halved, hasn't helped jewelry sales.** In the watch field, the Swiss are giving the domestic firms quite a scare. Bulova will maintain its traditional advertising leadership, both in radio and TV, sparked by its astute broadcast expert, Fritz Snyder. Benrus and Jacoby-Bender (watch bands) show definite interest in spot.

Sparked by radio, lighter sales have risen 1,000% in 10 years. Imports threaten, but butane gas lighters (Brown & Bigelow, Stratford Pen, etc.) may save the day. Ronson, which dominates the field with $32,000,000 in sales during 1949, will start worrying next year. Its "press lighter" patent runs out in 1952.

Eversharp is most active in the razor field. It will continue on the air. The health of this field during the fourth quarter is linked partly to what happens to the excise tax, partly to the push that manufacturers, distributors, and retailers put behind their luxury lines.

**22. Profits are expanding; business is exceptionally good in this field.** One important advertising manager told SPONSOR that this year his firm is rubbing its eyes at its prosperity.

Fire insurance placement has moved ahead by leaps and bounds since war's end. To add to the prosperity, rates have increased while fire losses have lessened, as they always do in good times.

This is a great year for stock brokerage firms like Merrill Lynch, Pierce, Fenner & Beane. Don't be surprised if you find a few of the more daring brokerage houses experimenting with radio and TV this year. They have the money to do it during 1950; they may not have in 1951.

Auto finance companies are doing extremely well, reflecting high auto sales, larger unit loans (due to higher prices), and increased auto insurance, including compulsory insurance in some states.

In the life insurance field, firms like Prudential, Equitable, Metropolitan can be counted on to reach their every-home prospect via radio and TV. They've done especially well in recent years with radio.

**23. The railroads are earning more money this year than last.** Efficiency has been increased with greater use of diesel engines; freight rates are up, offsetting wage increases. Southern Pacific made $12,000,000 net the first five months of 1950, against $6,000,000 in the same 1949 period. The atmosphere is good for air advertising, particularly since the diverse lines seem to like the *Railroad Hour*. Railroads have been notoriously poor air advertisers, but the combination of the network hour, radio spot possibilities, and TV may draw them in. There's plenty of scrutiny of the visual medium in railroad circles.

Airlines should have an affinity for the air, but haven't. With coach service gaining favor, and calling for larger volume of traffic, advertising will be intensified. But air ad-managers seem

GROWING
GROWING
GROWN

*Now First in Mobile*

MORNING PERIOD*

PLUS...

a 14.8 Over-all Audience Increase Since 1949

ANOTHER BONUS FOR ADVERTISERS...

Special merchandising department for extra promotion of sales.

*January, February, 1950 Hooper

WABB AM 5,000 Watts FM 50,000 Watts
AMERICAN BROADCASTING COMPANY
OWNED AND OPERATED BY THE MOBILE PRESS REGISTER
NATIONALLY REPRESENTED BY THE BRANHAM COMPANY

to have found the printed media trail, and lost radio and TV in the shuffle. Maybe fall 1950 will change that. There's a wide-open opportunity in radio and TV for the airlines.

The whole travel industry feels itself drawn to TV because of its visual advantages. What it does about it for the present is questionable.

Southern travel will be heavy this fall and winter. Advertising, mainly newspaper, will push the idea.

**24. Books are in a slump. Magazines are finding the going rough,** although new products like *Quick* are finding public favor. Both books and magazines have found radio an excellent antidote for a sales slump and are using the medium frequently and well. Magazines like *Holiday*, *Ladies' Home Journal* and *Saturday Evening Post* merchandise regularly via the air. MacFadden Publications are experts, too. In the book field, Doubleday, Simon & Schuster, and many others have found radio a highly effective direct-sales medium.

Movies are experimenting with TV, and so far have found in New Haven and Philadelphia that teaser campaigns on TV have a revitalizing effect on attendance. Much more activity will be seen as the movie industry struggles to emerge from its doldrums.

**25. It's turning into a buyer's market.** Until last year the farmer couldn't get a new tractor without waiting a period of from four to six months. With production up and the peak postwar demand past, farm equipment manufacturers didn't do too well early this year. But sales are good this summer.

With farm income three times prewar, and enormous liquid savings, the opportunities are there. But now the farmer is picking and choosing—a situation made to order for advertising.

Many studies have revealed the partiality that the farmer shows for radio. In TV areas he's gone in for viewing, too. But his radio loyalty doesn't waver; he depends on it for daily stock reports, weather reports, and many other services, not to mention entertainment. It's a wonder that some deep freeze manufacturer doesn't cash in on his preference for the medium.

This fall Allis-Chalmers, International Harvester, Keystone Steel and Wire may find company in their own field as they beam toward the farmer.

To Cover the Greater Wheeling (W.Va.) Metropolitan Market you need...

WTRF
AM-FM

High Hoopers (Avg. 24.5)
Low Cost
The ECONOMICAL way to SELL
The Wheeling Market
Check
THE WALKER CO.

*Available!*

Caroline Ellis, talented 15-year veteran radio personality, directs the KMBC-KFRM "Happy Home" women's commentary program. Gifted with a wonderful voice and a rich background, Caroline Ellis is one of the best known woman broadcasters. Repeatedly, her program has the highest rating of any woman's program in the Kansas City Primary Trade area.

Caroline Ellis

Caroline is sponsored by the Celanese Corporation of America, and has just completed a successful campaign in behalf of a regional advertiser, with seasonal business.

Contact us, or any Free & Peters "Colonel" on her two availabilities!

*Available Tuesday and Thursday.

KMBC of Kansas City
KFRM for Rural Kansas

Letters to recall in the Los Angeles Market when you buy time

Keeps Audiences Listening In

Affiliate of the Liberty Broadcasting System

In Los Angeles you hear Major League Baseball *first* on KALI

For data on *other firsts* ask

KALI 425 E. Green St.
Pasadena 1, California
RYan 1-7149 SYcamore 6-5327
Call Representative Schepp Reiner Company, 11 W. 42 Street, New York — Bryant 9-5221

### Fall trends

We've been working overtime on factfinding for this FALL FACTS Issue. Many of the facts and trends we uncovered seemed inevitable; others hit us with the impact of an ice-cold shower on a hot day. Out of the host of facts we've collected for this sponsor and ageney indoctrinating session here are some that stand out:

(1) There won't be any dearth of nighttime radio this fall. There will be fewer expensive nighttime network shows: but there will be just as much network time sold . . . more national spot sponsorship than ever before.

(2) The several hundred radio stations that get the bulk of national spot business will find themselves with earlier morning (marginal time) national sponsors than heretofore. Their big job will be to find time for all the important advertisers who want to use their facilities, morning. afternoon, and night.

(3) Don't worry about getting on NBC-TV or CBS-TV this fall. Their sponsorable hours are jammed practically solid. Of course, there's always the chance that somebody will change his plans. DuMont and ABC-TV look like sellouts, too.

(4) Individual stations will feature many more participation (multiple sponsor) radio programs, often on the advice of their national representatives. If your campaign calls for inclusion in participations, don't overlook the assistance that the individual station can give in integrating your commercial into the shows.

(5) You may find it hard to clear time on network stations; remember that many independent stations are doing a grand job of holding and increasing nighttime as well as daytime radio audienees. For some assignments they're the best to use under any circumstances . . . but the ones you pick must be carefully checked by your timebuyers.

(6) If you're interested in spot TV this fall, your best advice is to call in the TV national representatives and explain your problem.

### Local opportunity for sponsors

The recent *Printers' Ink* analysis of 1949 advertising expenditures, compiled by Hans Zeisel of McCann-Erickson. points up an excellent advertising opportunity for local sponsors.

While newspapers rang up the whopping total of $1,440,000,000 in local advertising. radio registered only $244,600,000—or a ratio of roughly 6 to 1.

As Maurice Mitchell, Director of the Broadcast Advertising Bureau, has pointed out, local and regional merchants and their advertising agencies, wedded to the traditional concept that newspapers are their staple advertising medium, have more often than not closed their eyes to the radio facilities in their communities.

Yet there are nearly 2,000 standard (AM) radio stations and some 900 FM stations daily pouring their programing into close to 100% of *all the homes* in your market. The aggregate effect, according to a 1948 nation-wide survey by *Fortune*, is a preference for radio in the average U. S. home far ahead of the second recreational favorite. The ARBI point-of-sale surveys of sales effectiveness. newspapers vs. radio (see Air Power section in this issue) credit radio with bringing in twice the traffic, nearly three times the dollar sales of newspapers.

Here's our fall suggestion to local advertisers: competition is growing. You can use a fresh approach in your advertising. Challenge your local station to produce a campaign that will show more results per dollar than you are getting via other media.

## Applause

### They all pitched in

In 1946, when the idea of a magazine named SPONSOR was being aired. everyone said "great!" But there was always a reservation: would national advertisers. agencies, networks, representatives. and others in the field cooperate to provide the down-to-earth facts and figures in which SPONSOR said it would specialize?

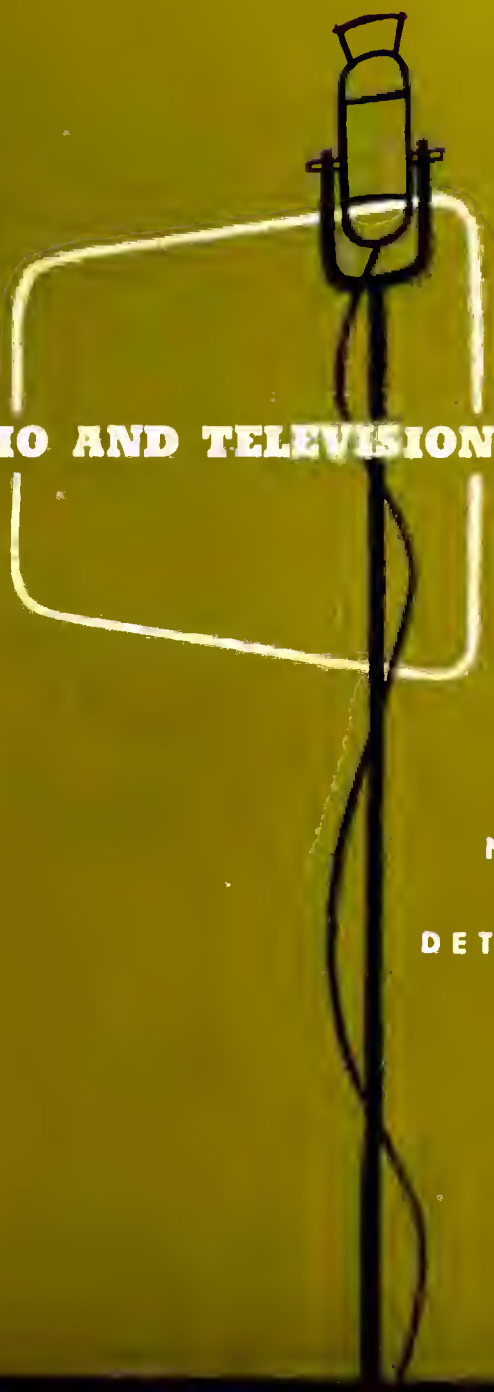
Today, four years later, the industry knows how effectively SPONSOR has dispelled the aura of mystery that has kept many an advertiser from using the air media. It hasn't always been easy. and we've tread on many a toe. But no longer is broadcast advertising the great unknown. Not only SPONSOR, but other advertising trade publications. are profiting by the increasing willingness of advertisers to tell what they're doing, why. and to what effect.

In our opinion, this FALL FACTS Issue is the crowning example to date of the growing tendency to share information about broadcast advertising. The wealth of guidance contained in this issue is by courtesy of a host of national advertisers, key agency executives, national station representatives. transcription firms, TV services, station managers. They gave freely (sometimes against their self-interests) to SPONSOR's 10 reporters whose job it was to gather, evaluate, and interpret. If you profit by the issue, you can credit the "exchange-of-information concept."

We can't name all who generously contributed to this buyers' briefing project: but we'd be remiss if we didn't list the following: Tom Flanagan. Jerry Bess, H. Preston Peters, George Abrams, Maurice Mitchell. Bill Ryan. Henry Clochessy, John Blair, Mike Dann. R. D. Partridge. Tom Slater, Jack Van Volkenburg. Joe Weed, Linnea Nelson, Gerald Lyons. Ade Hult, Joe Bloom, Ed Madden. Bob Keller. Duke Rorabaugh, Art Nielsen. Louis Engel, Ed Grunwald. Ted Oberfelder, Paul Raymer, Fred Ziv, Cy Langlois. Ted Cott, Jake Evans, Dan Denenholz, Harry Feeney, Les Biebl. Frank Zuzulo, Hans Zeisel, Carl Burkland. Art Donegan, Bert Sehwartz, Robert McFadyen. Lance Ballou. Harper Carraine. Ed Reeve, Jose di Donato.

# WEED

*and company*



**RADIO AND TELEVISION STATION REPRESENTATIVES**

NEW YORK • BOSTON • CHICAGO

DETROIT • SAN FRANCISCO

ATLANTA • HOLLYWOOD

# 113% GREATER

Total Weekly Family Audience
DAYTIME
**WTAG with 136,570**
delivers 113% more families than the closest second station

BMB
Station Audience
Report
*Spring 1949*

# 213% GREATER

6 or 7 DAYS Families
**WTAG with 102,230**
delivers 213% more families than the closest second station

*See Raymer for all details*

**WTAG**
WORCESTER
BASIC CBS 580 KC

**Industrial Capital of New England**